

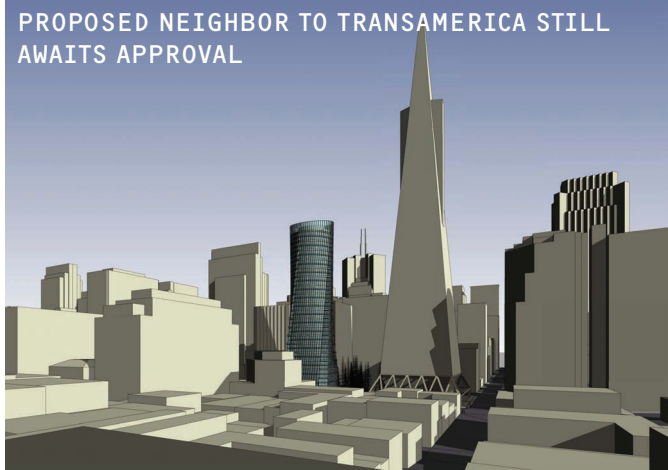
# THE ARCHITECTS NEWSPAPER

## 02 02.24.2010

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PROPOSED NEIGHBOR TO TRANSAMERICA STILL  
AWAITS APPROVAL



COURTESY HELLER MANUS

## PYRAMID SCHEME

After four years in the works, a proposed residential tower next to San Francisco's iconic Transamerica Pyramid is getting the runaround from the planning commission. The project, designed by local firm Heller Manus, has been on the docket

twice—and the architects hope the third time, in March, will be the charm.

The 38-story highrise is proposed for 555 Washington, on the same block as the Pyramid, in the city's Financial District. The **continued on page 9**

The reconceived  
Jordan Downs site



COURTESY HACLA

INFAMOUS LA HOUSING PROJECT TO BE REMADE  
AS MIXED-INCOME NEIGHBORHOOD

## DOWNSTOWN GETS UP

Opened in the mid-1950s, the 700-unit Jordan Downs public housing complex in Watts is a cold collection of repetitive and faceless brick buildings that has,

like its cousins in places like Chicago, New York, and St. Louis, become a grim emblem of urban poverty, gang violence, social isolation, **continued on page 10**

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BERKELEY MUSEUM DITCHES  
ITO FOR PRINTING PLANT



STEVEN ADDIS

## A Practical Matter

The staff at the Berkeley Art Museum/Pacific Film Archive may be on their way to discovering a new appreciation

for Streamline Moderne. After ditching plans for a costly Toyo Ito-designed building, the institution has

decided to revamp a 1939 printing plant on the planned site, at the intersection of Central and Oxford streets.

Museum director Laurence Rinder told *AN* that the current plan is to renovate the existing 48,000-square-foot structure and build a new addition that will double its size, giving the institution the added space it needs for a viable expansion. The museum board is expected to vote yea or nay on the plan this month.

"It's really an undiscovered gem, and another great part of the **continued on page 12**

PRESIDIO'S PARADE GROUND  
GETTING CROWDED

## NEWBIE AT THE POST

The Family Violence Prevention Fund, a nonprofit organization based in San Francisco, broke ground last month on its new \$18 million headquarters at the much-scrutinized Presidio Main Post. The project will be located a few buildings from the Walt Disney Family Museum, which opened in the fall, and just down the road from where the recently scrapped Contemporary Art **continued on page 3**



Seattle's Marshall Foster.

LIZ MARTINI

NEW PLANNING DIRECTORS IN  
SEATTLE, LA COUNTY, PASADENA

## MUSICAL CHAIRS

It's been some time since the West Coast had its last earthquake, but local planning departments recently experienced big tremors. First, Raymond Gastil, Seattle's city planning director since August 2008, resigned on January 28. And on February 1, Richard Bruckner, former director of the Pasadena Planning **continued on page 5**

## SUPER SOURCE ME

DELVE INTO OUR 3<sup>RD</sup> ANNUAL COMPILATION OF RESOURCES, WHERE YOU'LL FIND THE CONTRACTORS, CONSULTANTS, SUPPLIERS, AND FABRICATORS THAT MADE *AN*'S FAVORITE BUILDINGS OF 2009 STAND UP AND STAND OUT. PAGES 15-20



CRIT>  
MALTZAN IN THE ROUND.  
SEE PAGE 6

IWAN BAAH



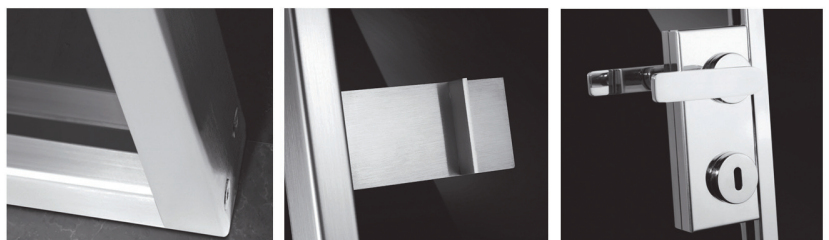
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FREEDOM OF SPEECH

Last month, we received the news that McGraw-Hill's *Architectural Record* had lost the ten-year contract as the preferred publication of the American Institute of Architects to Hanley Wood, owner of *Architect* magazine. My friends at *Record* (I was news editor there from 2003 until 2006) tell me that in many ways they're relieved to be free of the burden of AIA oversight. But losing out on the AIA contract could be the kiss of death. It happened to *Architecture* and, indirectly, to *Progressive Architecture*, and it very well could happen to *Record*.

Losing more architectural publications would be a crisis for this community. Already we have lost valuable magazines such as *Metropolitan Home* and *I.D.* in the past year. While blogs like Archinect, Inhabitat, Curbed, and Architizer are facile and timely, they rarely offer the critical and searching consideration of architecture and its overarching issues that magazines and newspapers do. The blogs usually link to reports compiled by such publications, but soon they may have nothing left to which to link. For the good of architecture and of journalism I hope that *Record* will survive, much as I am rooting for this publication to weather these economic storms. Advertisers and readers need to step up if they want this to happen. We need you to vote with your reading and your clicks.

My advice to the AIA is that they be careful on the road they're traveling. From many accounts I've heard, the AIA might want *Architect* to be a custom-published offering of the institution (calls to the AIA went unreturned for this article). If this is the case, it's a disservice to architectural journalism and to architecture as a whole. Without the critical voices found in independent publications, the profession will lose one of the only widespread forums for examining its faults and weaknesses, and thus the chance to improve what needs to be improved. I ask that the AIA do its utmost to maintain a type of journalism that is thoughtful and critical and that looks outside itself to find what's most relevant to architects.

Of course, architectural journalism isn't alone in its struggles. The entire profession has been laboring to stay afloat at a time of decreased ad revenues and shrinking attention spans. We too need to adapt to these changing times, identifying what's most important to our readers, and improving the quality of our products. I'm confident that despite these challenges, there will always be a place for quality writing about architecture. We just need to keep striving for a journalism that maximizes integrity as well as profit, accessibility as well as depth.

SAM LUBELL

**NEWBIE AT THE POST** continued from front page  
Museum of the Presidio (CAMP) would have been.

Building 100, formerly a barracks for military bands, will be renovated and augmented by a 3,000-square-foot glass addition designed by BAR Architects of San Francisco. The main 34,000-square-foot building will include classrooms, offices, a conference center, and an exhibit hall open to the public.

The nonprofit, which helped develop the Violence Against Women Act in 1994, will use the facility to host leadership training and education programs for judges, politicians, and activists to help prevent violence against women and children.

"Sometimes designing for a client whose mission is wobbly is hard to do, but not for the Prevention Fund," said Debra Lehtone, project manager at BAR. "They wanted a space that was wide open and inviting, like their mission."

An enclosed 1,000-square-foot glass patio with skylights connects the addition to the main building. Glass was chosen to preserve the brick facade and give visitors and occupants "a sense of nature and a relief from the serious work they're doing," said Lehtone. The building is expected to open in spring 2011.

Development at the former 1,491-acre military base has been contentious in recent years since its designation as a national park and historic landmark. The parade grounds have been the site of battles between locals, the Presidio Trust (which manages the park), the National Park Service, and the National Trust for Historic Preservation—and thrown into that mix, well-meaning benefactors.

Last July, Gap founders Doris and Donald Fisher withdrew their offer to build the \$45 million CAMP to exhibit their 1,100-piece collection, after running into a storm of opposition. Critics said that a 100,000-square-foot glass-enrobed museum would not fit with the area's 1900s-era brick buildings. As a result, the Fishers elected to showcase their collection at SFMOMA, where a new wing will be built expressly for it.

The January groundbreaking for the fund's new building wasn't the usual humdrum affair, attracting actress Nicole Kidman, who is a representative for the United Nations Development Fund for Women, LA Dodgers General Manager Joe Torre, and Speaker Nancy Pelosi. The congresswoman has found \$3.5 million in federal funding for the building's rehabilitation and programs.

"On this former military post, it is appropriate that we will work to prevent conflict, and ease the pain it causes—in homes and in nations," said Pelosi in a statement.

KRISTINA SHEVORY

LETTERS

**MORE THAN MEDIOCRITY**

Your recent editorial ("Getting the Best," AN08\_10.28.2009) implies that the short supply of quality design in public commissions is universally the case throughout LA. However, as I have discovered in the brief time that I have been serving as co-chair of the Political Outreach Committee of AIA Los Angeles, the city is a multiheaded gorgon comprised of many departments. And while there is plenty of improvement necessary to raise the aspiration of more of the city's less prominent public commissions, there are signs of progress. The Bureau of Engineering, for instance, has in several cases succeeded in leveraging projects ordinarily absent of design qualities into problems worth architectural

effort—the grade separation wall along Santa Monica Boulevard, by Pleskow/Rael, being one of them. AIA is doing what it can to prod other departments to realize that they must each step up if LA's reputation as a world-class city is to apply as much to its physical appearance as to other modes of cultural production.

ROGER SHERMAN  
LOS ANGELES

**THE CENTER OF CITYCENTER**

I enjoyed reading your recent piece on CityCenter in Las Vegas ("City of the Glammed," AN01\_01.27.2010). Meléndrez was the landscape architect for Vdara and Harmon Circle, and we're incredibly proud to be associated with such a momentous effort.

CityCenter challenged our urban sensibilities, given traditional hotel and gaming standards, but we took the opportunity to test our design philosophy and provide an engaging, dynamic, interactive environment within a large-scale Las Vegas development.

Much has been made of the architecture of CityCenter, and rightly so, but more subtle urban successes can be found. Pedestrian connections throughout a project such as this are new to Vegas. Crystals and the Las Vegas Boulevard streetscape have transformed their portion of the Strip into a pedestrian realm, and the planting scheme and pedestrian bridges allow for safe, unencumbered movement within the project and its surroundings. Regarding vehicular circulation, it is a

necessary evil we confront in nearly all of our projects. In this project, the volume of traffic from visitors, staff, and residents requires significant infrastructure. Harmon Circle effectively handles the multitude of required movements while creating individual arrival experiences for Vdara and Aria, and connects the properties to one another using landscape and amazing public art.

Vegas is nothing if not an experiential locale. Traditionally, this has focused on a money-making and thematic approach. CityCenter's architects and landscape architects made a concerted effort to elevate the experience above that tradition and into the public realm.

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THE ARCHITECT'S NEWSPAPER FEBRUARY 24, 2010

EAVESDROP> THE EDITORS

## IN HOC SIGNO

What cooler way for a Hollywood celeb to show some love than to save the most famous local landmark of all—the Hollywood sign? That seems to have been the thinking of the many who have reached into their pockets to help the Trust for Public Land try to purchase 134 acres on Cahuenga Peak—just to the left of the “H”—from Chicago-based Fox River Financial Resources. Fox River has been trying to sell large parcels on the peak since 2002. The Trust has already raised about \$6 million from the likes of **Julia Louis-Dreyfus**, **Virginia Madsen**, **Tippi Hedren** (animal rights activist and Hitchcock heroine), **Aisha Tyler** (24), **John Slattery** (*Mad Men*), and **Kathryn Morris** (*Cold Case*). Now all that's left is for the group to raise another \$6 million by April 14 to seal the deal. Calling Brad and Angie!

## SHADY BUSINESS

**Douglas Burnham** of San Francisco firm Envelope A+D has run afoul of the city's “shadow law,” which restricts development that would shade a public park, in his design of a condominium development on Octavia Boulevard. Analysis of the building found that it would cast a six-foot-long pall on Hayes Green between 9:00 and 10:00 a.m. on December 21, the shortest day of the year. Horrors! Luckily, there is a “shadow budget” that is being developed for those Octavia parcels, so rather than redesign his building, Burnham will be able to spend some shadow funds out of that shadow account. Is it just us, or does this all seem like dark doings?

## DWELL IN THE HOUSE OF ENNUI

Not since Edifical closed have we seen snarky, satirical commentary about the design media. Enter the Unhappy Hipsters (unhappyhipsters.com), a blog that pokes fun at images mostly from *Dwell* magazine of homeowners in their modernist houses. The authors pluck photographs from recent issues and rewrite their captions with faux earnestness. Our favorite is a father-and-toddler shot, where the two face off from custom-sized seating: “The debate—whether the ubiquity of suburban neo-modern developments was really an upgrade from new-money McMansions—ended in a standoff, mired by the generation gap.”

## TIMBER!

Proving how difficult times are, even **William McDonough's** über-cool San Francisco office had to cut its staff in half recently, going from six to three. Said a spokesperson, “We're dealing with this downturn any way we can, but this client base is incredibly important to us.” So much for the Jolly Green Giant.

SEND SHADOW WINDFALLS AND BEQUESTS TO [EAVESDROP@ARCHPAPER.COM](mailto:EAVESDROP@ARCHPAPER.COM)

OPEN> SALON



> **STUDIO 1452**  
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Designer: Narduli Studio

ART GRAY

LA-based Narduli Studio, which designed the new 1452 Salon in Santa Monica (named both for its street address and the birth date of Leonardo da Vinci, who for all we know may have dressed hair on top of his other accomplishments), can't be accused of being inflexible. Located in a 1920s brick-and-wood-truss warehouse, the interior was formerly divided into small cubicles. Now it's the antithesis of this. Continuous white, folded surfaces informally delineate three major areas—the Salon, the Academy, and the Lounge—and contain most of their functions. In the Salon, for instance, the plane becomes reception desk, perimeter wall, color bar, workstation, retail and graphic display, storage, and seating. Meanwhile, a flexible cabling system supports shelving, lighting, and graphic panels. Oversized graphic imagery and LCD monitors keep the space even more adaptable as headshots and product campaigns can be changed in a flash. **SL**



Ray Gastil

COURTESY NYC DCP

### MUSICAL CHAIRS

continued from front page  
and Development Department, took over as chief regional planner for the County of Los Angeles.

Gastil confirmed his departure in a January 29 email, in which he said he would be leaving mid-February. “I've wanted to do this for some time, and with a major reorganization underway—which may be great for the city—I am thrilled to change my life to write, travel, maybe even design something, and contribute to Seattle's future in new ways,” Gastil wrote. He added subsequently that he was “looking forward to writing and consulting in order to contribute to Seattle's future from a new, independent perspective.”

Gastil came to Seattle from New York City, where he was planning director for Manhattan. In Seattle, he focused on waterfront

revitalization, sustainability, neighborhood planning, and the development of light rail, among other projects. Marshall Foster, now head of waterfront planning at the city's Department of Planning and Development, will replace Gastil. Foster told *AN* that he hoped to improve planning's coordination with other city departments on issues like green building, climate change, regional planning, and design guidelines.

Down south, Bruckner took over for Bruce McClendon, who was fired in January 2009 for reasons still undisclosed. Bruckner spent the last ten years in Pasadena, the prior nine as deputy director of Anaheim's Community Development Department. Before that, he was a principal planner with the LA Community Redevelopment Agency.

While Bruckner said it is far too early to map out his agenda, he spoke of a strong interest in architecture and urban design. In Pasadena, he helped pass new urban design guidelines for multi-family and commercial properties that require an architect—not a designer

or engineer—to work on projects. He said he may consider such measures in Los Angeles County, where the General Plan Update, in the works for years, remains unfinished. In implementing Pasadena's general plan, Bruckner also worked to concentrate development in downtown Pasadena.

Bruckner, who earned his master's in planning from Ohio State, said he takes a real-world approach. “Two-dimensional planning doesn't cut it,” he said. “The colors on the maps don't cut it. To have a quality neighborhood, you have to bring to bear the quality of the architecture.”

Replacing Bruckner, Pasadena has named Assistant City Manager Steve Mermel as its interim planning director. Pasadena spokesperson Ann Erdman said that city manager Michael Beck hopes to name a new director in the next four to six months. She said Beck will also look at the organizational structure of the planning department, possibly splitting it up, or perhaps consolidating it with another department. **SAM LUBELL**

# Buro Happold

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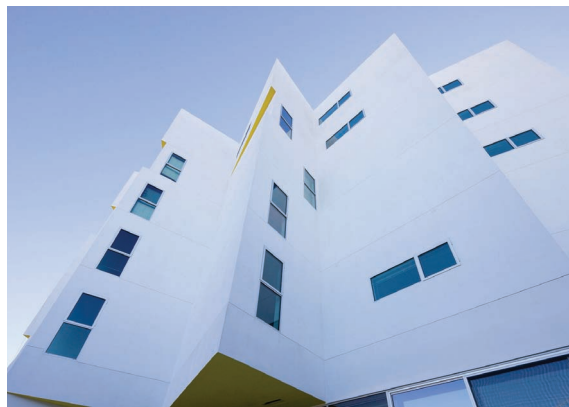
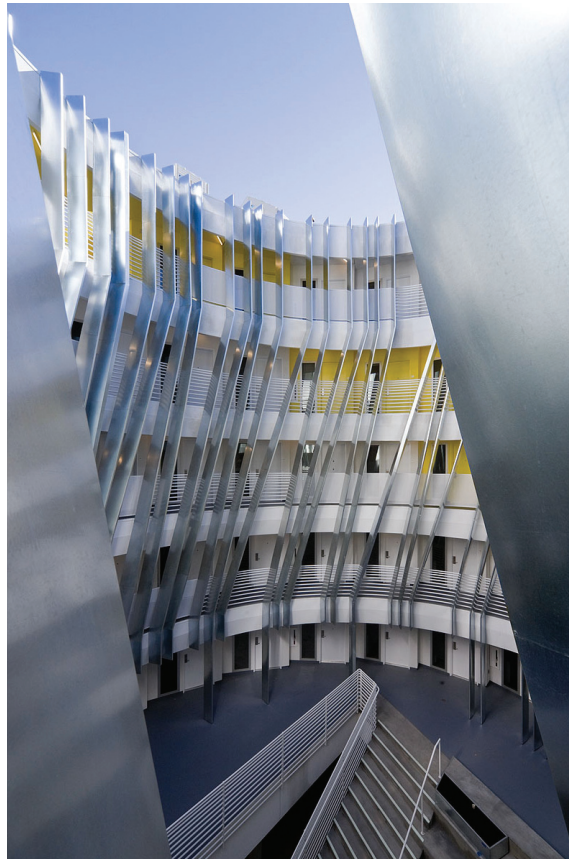
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**Clockwise from top left:** Yellow makes the stairwell bright; the cylinder has galvanized metal fins; the faceted exterior shields rooms from the freeway; the project has a bold presence at the edge of downtown LA.

gallery's handrails. They also serve as baffles to give residents—who may live here indefinitely and treat the apartments as their permanent home—a sense of privacy. Walls are heavily insulated and the small windows are triple-glazed to shut out the roar of freeway traffic.

"We've come to realize the therapeutic value of good design," said Mike Alvidrez, executive director of the trust. "There's an optimism about our buildings. They indicate that there's a solution to a seemingly intractable problem. On the street, the homeless wonder if anybody cares whether they live or die. Michael understands how to integrate architecture with our program and send a message to the larger community." He saw how the contractor and subs shared his sense of pride, requesting copies of the rendering as a memento of what they built. The word "hope" in several languages is emblazoned across the lobby wall and it aptly expresses the project's potential.

It is this mix of realism and idealism, functionality and inspiration that makes the New Carver Apartments (named for an older property that was torn down) such an important achievement. The building is far superior as a work of art to most so-called "luxury" apartments, with the power to transform lives and reshape public perceptions. Most architects would like to share their skills with a larger public but have found few opportunities to do so. Though the trust has to compete for funds and relies to a large extent on federal subsidies, they have hired such firms as Koning Eisenberg and Killifer Flammig to put up new buildings and rehabilitate old ones. They now own 22 downtown properties containing 1,500 units. In the New Carver Apartments, they've raised the bar and created a model of affordable housing. **MICHAEL WEBB**

## BUILDING HOPE

Downtown LA has been called the national epicenter of homelessness, with some preferring to sleep on the streets for years rather than risk their health and possessions in overcrowded temporary shelters. This problem was exacerbated in the 1990s

by the widespread demolition of old SROs that failed to meet a tougher seismic code. Several local nonprofits have built humane, low-cost housing for these urban refugees, but the designs have often been compromised by the exigencies of budget. The

New Carver Apartments, located beside an elevated freeway on the southern edge of downtown, have set an exemplary standard for something better. This is the second affordable housing complex that Michael Maltzan Architecture has created

for the nonprofit Skid Row Housing Trust, and a third is in design development. The challenge for the architects was to make the best use of a confined lot and to infuse a block of small, single rooms with a strong identity. The trust decided to invest in high-quality construction to reduce the cost of maintenance.

Like the firm's Inner City Arts campus, which appears as a gleaming white apparition in a blighted neighborhood, so does this saw-tooth cylinder offer an oasis for its occupants, many of whom are ill or physically handicapped. "When people are on the street, they shut down," said Maltzan. "Private space, counseling, and communal interplay can help them rejoin society. If you give tenants something they're proud of, they'll take care of it." The absence of graffiti suggests that even vandals respect what he and project architect Kristina Lookk have accomplished.

The cellular structure of the block is transformed into a dynamic hub that seems to spin as you speed past at fourth-floor level. The cylindrical form minimizes exposure to the freeway, and the angles orient windows away from the traffic while catching the flash of headlights passing by. Close up, the building has a powerful presence. The wood-and-concrete frame is clad in white stucco with brilliant yellow accents. Axial corridors link the lobby to rooms for medical services and communal areas. Concrete steps rise up through the courtyard to connect residential levels to the ground floor. Ninety-five rooms are angled outward on five levels, and open onto galleries that encircle the inner courtyard, and onto two upper-level decks. Structural columns and service ducts on the inner surface of the cylinder are clad in galvanized metal, and these dramatically angled fins support the



IVAN BAAH



## CALIFORNIA ISSUES FIRST STATEWIDE MANDATORY GREEN BUILDING STANDARDS

Role model: Weber Thompson's award-winning Terry Thomas building in Seattle.

COURTESY WEBER THOMPSON

# GREENER THAN THOU

A January 12 announcement from Governor Arnold Schwarzenegger concerning the nation's first mandatory state green building standards (CALGreen) was met with something rarely seen in real estate and architecture: the public support of more than a dozen prominent trade associations. In a letter to the California Building Standards Commission (BSC), which unanimously adopted the code, 16 trade groups, including the American Institute of Architects California Council (AIACC), voiced support for CALGreen. The standards, part of California's Title 24 Code Regulations, are voluntary for now and will take effect next year.

The near-universal consensus was

not accidental, said sources close to the situation. Working from a 2007 directive from the governor, BSC spent nearly three years developing and refining sustainable standards for residential, commercial, and public building construction.

Among other requirements, under CALGreen, every new building constructed in the state will have to reduce water consumption by 20 percent, divert 50 percent of construction waste from landfills, install low pollutant-emitting materials, and include separate water meters for use in non-residential buildings. In addition to the mandatory regulations (Tier 1), the code allows for more stringent voluntary

provisions (Tier 2), such as a 65 percent waste-diversion mandate.

Cities with green building programs that exceed standards outlined in CALGreen will not be required to change their own programs to comply with Tier 1. "However, it is more stringent for the state as a whole," said Nellie Reid, a director of sustainable design at Gensler. It is estimated that more than 400 jurisdictions in the state are now without green building rules.

A few groups and individuals have voiced dissatisfaction with the code, citing concerns over a lack of rigor and the potential confusion caused by its tier system. The U.S. Green Building Council (USGBC)'s Northern California chapter first raised concerns over the tier system, but then reversed course, eventually applauding the state.

The code was developed under an appointed committee that included an architect, a construction representative, a building official, and an environmental specialist. BSC also solicited public comment.

Matthew Hargrove, senior vice president of governmental affairs of the California Business Properties Association, said that instead of being confusing, the code has the potential to clarify issues for architects working across the state. Currently there can be 30 different jurisdictions with LEED-equivalent programs but no set standard, he said. "Now, across the state, Tier 1 will be the same within any 30 cities that have adopted [CALGreen's]

module," Hargrove explained.

Though many liken the new code to LEED, CALGreen relies on local building departments rather than third-party inspectors. Exceptions apply to schools and hospitals, which will be overseen by the Division of the State Architect (DSA) and the Office of Statewide Health Planning and Development (OSHPD), respectively.

Gensler's Reid questioned if leaving inspection to local building departments would open the code to too much interpretation, but Walls was quick to discount those concerns.

Because the code applies to all buildings, regardless of size and purpose (with the exception of federal buildings and those constructed on Native American land), some say it could pose challenges for design and building professionals who will have to comply on projects big and small. Robin Bass, a senior associate with Huntsman Architectural Group, pointed out that residential construction is very different from commercial and may be better suited to separate guidelines, like those in San Francisco. But Reid thinks the code will make certain services more attainable. "Everyone will have to comply," Reid said. "It now will be easier to find contractors who can meet waste-diversion goals [for residential projects]."

Regarding the additional costs the standards could bring at a time of economic crisis, Walls said the state conducted cost-benefit analyses on all

aspects of the code and found some parts, such as the moisture-sensitive irrigation systems required for larger projects, will increase projects' first-time costs. "We did end up moving some mandatory items to voluntary and vice versa," he said. CALGreen compliance, however, does not require any additional verification fees, such as those incurred with LEED, and, as Reid pointed out, requirements like more efficient toilets shouldn't cost any more.

For now, the code only takes new construction into consideration, ignoring existing building stock. Bryan Jackson, partner at Allen Matkins Leck Gamble Mallory & Natsis, thinks California will have to move in that direction at some point, if for no other reason than to comply with Assembly Bill 32, the Global Warming Act.

Though Reid and others expect to see revisions in the next version of the code, due in 2013, it is too early to say how different that version will be; the mandatory code did not turn out much differently than the voluntary version. At least in its first iteration, CALGreen seems to pose little threat to the LEED program, which has grown to include neighborhoods and existing buildings. "The USGBC has marketing panache. I don't see them going anywhere," Jackson said. "I predict people will pursue both CALGreen and LEED and hang both plaques with pride."

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THE ARCHITECT'S NEWSPAPER FEBRUARY 24, 2010

## LA FLUSH WITH FREEWAY CAP PARK PROPOSALS



AECOM's Hollywood Central Park.

## DRIVING GREEN

Plans to develop four so-called freeway cap parks have recently been announced in Los Angeles. The cap concept, which essentially covers a portion of a freeway with a planted concrete lid, has gained popularity in the last decade as an urban "greening" solution. The multibillion-dollar projects are meant to knit together previously disparate neighborhoods, theoretically creating cohesion and larger-scale community gathering places without having to destroy or displace existing infrastructures.

The four projects are spread across

Hollywood, downtown LA, and Santa Monica. Hollywood Central Park would be built atop the 101 Freeway on a proposed 44-acre site between Santa Monica Boulevard and Bronson Avenue. Park 101 would be built atop the "Big Trench" over the 101 Freeway downtown. Santa Monica is hoping to cap portions of the 10 Freeway between Ocean Avenue and 4<sup>th</sup> Street, and between 14<sup>th</sup> and 17<sup>th</sup> streets, creating five- and seven-acre parks.

The cap park frenzy here can largely be credited to Don Scott,

chairman of the Hollywood Central Park coalition, also former chairman of the Hollywood Chamber of Commerce. Scott said that his inspiration for the Hollywood Central Park cap came from an article he read about Boston's Big Dig. "I remember driving over the Hollywood freeway and thinking about the connection between the two environments." After some research, Scott discovered other freeway cap parks in various phases in Cincinnati, Seattle, Phoenix, the District of Columbia, Boston, Hartford, CT, and Charlotte, NC. In LA, a small freeway cap park was built over the 210 Freeway in La Canada-Flintridge; another is under review in Ventura County. The rest of the chamber was quick to support Scott's idea, and it took off.

According to Francie Stefan, community and strategic planning manager for the City of Santa Monica, no two freeway caps are the same. "Some are glorified bridges, some need center supports, and some just span the whole distance," she said. Structural design is influenced by whether you get support from outside walls or from center posts, and have mechanical or natural ventilation and lighting.

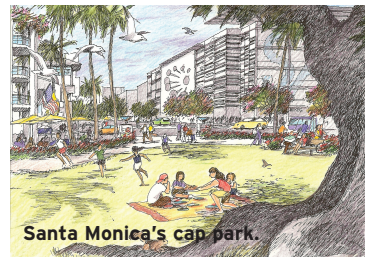
The largest and furthest along of the parks, the Hollywood Central Park project, would cover a wide swath over the 101 that currently cuts through residential neighborhoods. "The feasibility studies have

just been completed," said Scott. "Friends of Hollywood Central Park is raising money for an environmental impact report, and we're lobbying for money in Washington." Designed by AECOM (which has its hand in all four cap parks), the project is expected to cost about a trillion dollars, and though heavy hitters like Senator Dianne Feinstein have pledged support, it is at least several years from groundbreaking and a decade from completion.

The Park 101 project has been given the tall order of knitting together what is one of the world's most jumbled downtown districts. In an *LA Times* op-ed in June 2008, project lead Vaughan Davies, director of urban design at AECOM's LA office, said, "The proposed site separates some of our most prized and appealing landmarks—Olvera Street, Chinatown, and Union Station on one side; Disney Hall, the Cathedral of Our Lady of the Angels, and City Hall on the other—creating isolated pockets of activity rather than what we need: a livable, walkable, and unified downtown district." Unlike the other projects, Park 101 is designed to host larger events, and also includes "lots of surface parking and at least a million square feet of new development that might include educational, residential, and commercial spaces," said Davies. The park is in the very early stages of funding and has gathered

a "significant" but undisclosed portion of the funds needed for the next study phases. Officials are seeking funds from a variety of infrastructure and stimulus spending packages.

The two projects in Santa Monica, one that would tie together Main Street with downtown Santa Monica, and another that would function as a green space near 14<sup>th</sup> and 17<sup>th</sup> streets, are both undergoing preliminary feasibility studies. These too have been awarded to AECOM, but have not been started, though the site at Ocean Avenue and 4<sup>th</sup> Street would theoretically come first. "There is no design," said Sarah Lejeune, senior planner for the City of Santa Monica. "We are just getting the contracts completed for the design and feasibility study, and we're beginning to build momentum and awareness." When pressed for a projected date of groundbreaking, Stefan said, "If money grew on trees, we would start tomorrow. Right now, we are trying to figure out what we can afford." **GREG TOWNSEND**



Santa Monica's cap park.

COURTESY AECOM



From top to bottom: Big Blue Bus Maintenance Building, Santa Monica, CA; Thousand Oaks Civic Arts Plaza, Thousand Oaks, CA; Natural History Museum, Los Angeles, CA.

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**PYRAMID SCHEME** continued from front page gently twisting cylinder is intended to play off the angles of the Pyramid, whose owner, Aegon Group, is backing the project. As part of the development, the private Redwood Park next to the Transamerica building would be expanded and reclaimed as a public park, and a new pedestrian piazza with restaurants and widened sidewalks would be added to the street corner.

The 350-page draft environmental impact review was released for comment last March. The planning and parks and recreation commissions—both have oversight of the project—finally scheduled the matter for review on February 11, in a meeting that turned into a bureaucratic fiasco. The commissioners were expected to approve the draft EIR, approve the variances, and then take an up-or-down vote on the project.

But one planning commissioner could not attend because of a family emergency, and another was recused from the vote. After a four-hour public comment period, three of the remaining five planning commissioners voted against the draft EIR. Because it takes at least four commissioners to approve any motion, the meeting stalled. All three votes will be taken up again on March 18.

Among those leading the charge against 555 Washington are residents of nearby Telegraph Hill, who have taken issue with a dramatic height variance (doubling the allowed height from 200 to more than 400 feet) and the demolition of two buildings, among other objections. "This proposed project would impact the residents and visitors of North Beach and Telegraph Hill and have profound implications on the urban form of San Francisco," a neighborhood group wrote in response to the draft EIR.

Meanwhile, former San Francisco Board of Supervisors President Aaron Peskin, who lives in the area, has been outspoken in condemning the scheme. This has left some project supporters to cry foul, partly because the three commissioners appointed by Peskin and the board were the ones who voted against the draft EIR. "This is essentially the whole city against Aaron Peskin," said the project's architect Jeffrey Heller. "We have SPUR [San Francisco Planning and Urban Research Association], we even have [San Francisco Architectural Heritage]. We have a dozen important San Francisco institutions on our side."

If the March meeting goes as planned, and the project is approved, there is still the final vote by the board of supervisors, which would take place this summer. Heller is optimistic that public support will help see it through. "I think our chances are fairly decent," he said. "But that is a whole new world."

LYDIA LEE



COURTESY HELLER MANUS



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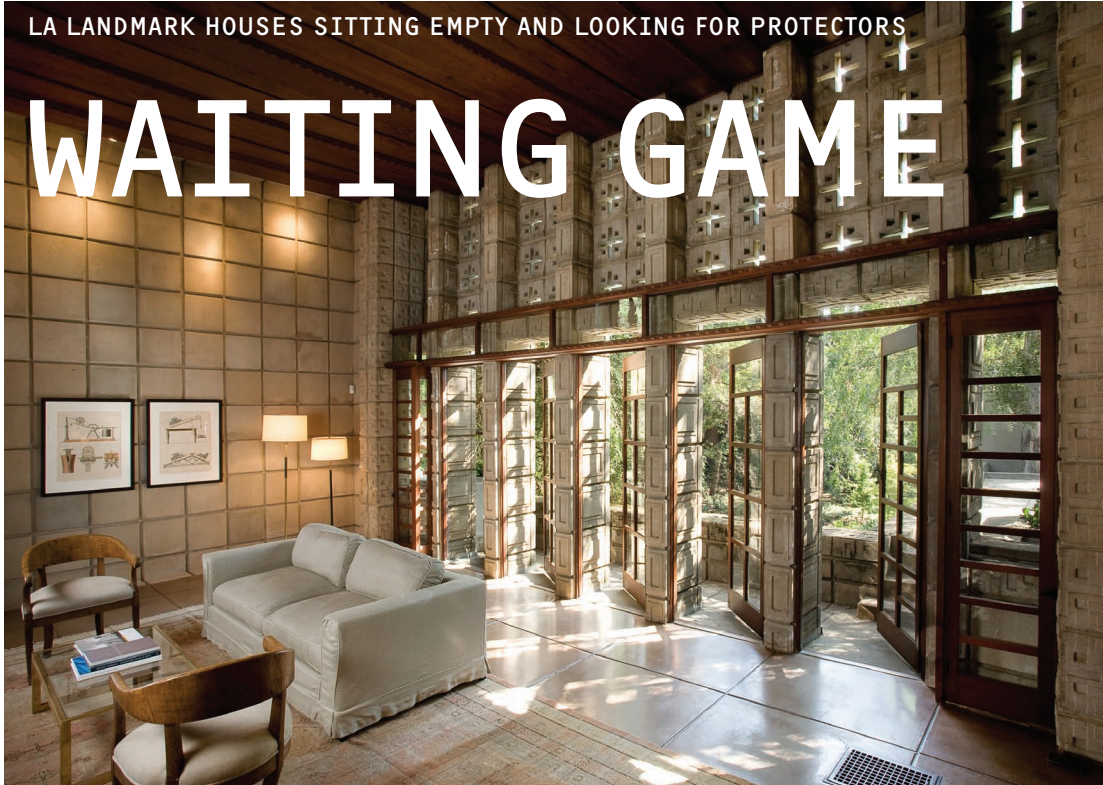
Sculpture: Gyre, Thomas H. Sayre, N.C. Museum of Art



THE ARCHITECT'S NEWSPAPER FEBRUARY 24, 2010

LA LANDMARK HOUSES SITTING EMPTY AND LOOKING FOR PROTECTORS

## WAITING GAME



The Millard House, the Frank Lloyd Wright-designed landmark tucked into its own lush dell near Pasadena's Rose Bowl, has been on the market for more than a year. But realtor Crosby Doe, who specializes in houses of architectural significance, said he wasn't worried. Even in better economic times, architectural masterpieces like the Millard House often take longer to sell than other upscale properties of less historic provenance. Now with an unusually large inventory of other early- and mid-20<sup>th</sup>-century landmark houses for sale in the LA area, Doe believes

it will take time to find a buyer with the right taste and pockets deep enough to approach the current \$5.9 million asking price.

The textile-block house with a Mayan flavor, also known as La Miniatura, combines the stunningly beautiful spaces and the eccentricities of other Wright residences. There are landmark rules governing what a new owner can change, plus the prospect of Wright fanatics peeking at the surprisingly ungated property and jungle-like garden. "I would say that architects like Frank Lloyd Wright and John Lautner

created houses that were singularly unique to the client who hired them," said Doe during a recent tour of the Millard House, built in 1923. "So the challenge now is to find somebody who not only loves it aesthetically, as many people do, but someone who says 'this is the lifestyle I want to live.'"

Another Frank Lloyd Wright textile-block design—the larger 1924 Ennis House in Los Feliz—is also for sale. The foundation that owns it could not afford upkeep even after government and private sources funded millions in earthquake and

storm repairs. Houses by Rudolf Schindler, Richard Neutra, Lloyd Wright, Rafael Soriano, Ray Kappe, and Lautner are also in need of interested buyers.

In some cases, asking prices are coming down. The Millard House started at \$7.7 million. The Ennis House in early February dropped from \$15 million to \$10.495 million. Schindler's 1925 How House in Silver Lake—a Los Angeles city historic cultural monument like the Ennis House—went on the market for nearly \$5 million in fall 2008 and is now priced at \$2.79 million. Lloyd Wright's 1922 Taggart House, another landmark in Los Feliz, dropped from \$3.2 million to \$2.6 million. Neutra's 1951 Logar House in Granada Hills is \$999,000, down from \$1.5 million.

Linda Dishman, executive director of the Los Angeles Conservancy, said that the large number of important houses for sale may also reflect general economic uncertainties and the sense among potential buyers to wait for better deals. Dishman, who serves on the board of the Ennis House Foundation, said the buyers need enough additional resources to repair and maintain the properties.

Aaron Kirman of Hilton & Hyland realtors, one of the listing agencies for the Ennis, acknowledged that "architecturally significant houses aren't immune from the rest of the market," but also said that he has sold a number in the past year—including a 1942 Neutra in Westwood that sold recently after six months on the market at \$1.8 million, just 14 percent below its original asking



The textile-block Millard House (left) and its lush gardens (above).

price. Most buyers at that level are unaffected by the mortgage tightening, he said.

One concern among preservationists is that landmark houses might decay if they are not properly maintained while waiting out a sluggish market. Dishman said most sellers have a vested interest in maintenance to protect a property's values. But finding that ideal steward is not easy. The 1950 Hollywood Hills house has been on the market for about two months at \$2.49 million. Offers came close, but deals died when Heller realized the buyers wanted to drastically alter the house.

A recent tour given by Doe of the three-story Millard House in Pasadena revealed such treasures as the double-height living room with a gorgeous redwood ceiling and balconies inside and out. And since it was raining, a few buckets were on hand to catch small leaks. "Although there are always compromises of living in a great work of architecture," Doe said, "what it gives back to you is more than it ever takes."

**L.J. GORDON**

**DOWN GETS UP** continued from front page and the ability of architecture to hurt, not help, lives.

But the Housing Authority of the City of Los Angeles (HACLA) is hoping to turn that around. A new master plan for the complex would tear down and replace the current facilities, create civic activity and economic opportunity, and connect the complex to the surrounding area. The scheme, which is being overseen by the authority and by planning and architecture firm WRT Solomon E.T.C., was proposed in the fall, and the agency at press time was set to kick off the EIR process with a scoping meeting on February 20. The agency hopes to finalize the EIR by this September.

The masterplan would replace the 49-acre complex's 700-plus townhouse-style units with 1,600 to 1,800 units built in a much more diverse mix of sizes and styles, including bungalows, courtyard housing, and stacked apartments. According to John Ellis, WRT Solomon's director of urban design, the diversity is intended to make the area "feel like part of the surrounding neighborhood, not like a segregated and isolated piece of development, as it has been in the past."

The units would also be mixed-use and mixed-income, meant to create a diverse community, explained Larry Goins, director of development services for the HACLA, who is overseeing the project. "We want services for all types of incomes: drycleaners, restau-

rants, grocery stores, coffee shops," he said. Goins noted that many public housing projects in LA and elsewhere "were not planned as a community, but as a place for people to be housed only." He wants to change that.

The new facility would be organized around a central park, located on what is now a 21-acre, mostly-vacant industrial zone in the area, connecting Jordan Downs' divided north and south areas and providing much-needed green space. The project's facilities will also be built to LEED standards. They will include a new Family Resource Center, creating a civic hub for what is now a faceless community. Meanwhile, the facility's pattern of permeable streets and blocks would further reconnect Jordan Downs to its surroundings.

The plan is to be carried out in four phases to stagger resources and avoid disruptions. The first phase of new residential building will be carried out on adjacent land, so residents won't have to relocate. The second phase will include more homes and the creation of the park, and the third and fourth will phase in more homes and civic redevelopment projects in the surrounding area.

Goins adds that it is still too early for the project to attract funding, which he admits is an issue in this economy. "Projects like this get funded as you get approval," he said. "As we get a little closer and plans get into place, we'll start securing funding." Possible funding sources, he added, would include private developers, community redevelopment

dollars, and local bank funding. He said that once it moves forward, the project should be built out in five to seven years. Since funding and entitlement could take up to three years, the project could be completed approximately ten years from now.

The plan, added Goins, has made its way through five "very open" community meetings, along with two-dozen other meetings with local residents of the smaller Jordan Downs Community Advisory Group. "You never can get 100 percent, but the majority has been very positive," he said.

Solomon's Ellis noted that such undertak-

ings, often associated with the U.S. Department of Housing and Urban Development's Hope VI program, have been successful all over the country, even in once-notorious places like Chicago's Cabrini Green and Robert Taylor Homes. He compares Jordan Downs to his firm's recently completed Othello Station Holly Park in Seattle, where a sad collection of buildings was turned into a neighborhood of varied townhouses on a grid of streets that's actually helped lift home values in its area by over \$100,000. "You can build public housing that is an asset to its neighborhood," he said. **SL**

Plans for Jordan Downs include a new central park.





## HOUSE OF THE ISSUE&gt; DENNIS GIBBENS



Clockwise from top left: Rough concrete contrasts with finer finishes in a stairwell; the upper stair's curve is expressed above the residence's living area; thin steel railings add to the understated elegance; the exterior makes a bold statement on Abbot Kinney Boulevard; circular skylights allow the upstairs hallway to glow; a small skylight over the bedroom resembles a Turrell skyspace.

Architect Dennis Gibbens has created a home for himself that is the closest thing to a nest that one could ever find on Venice's swank and hectic Abbot Kinney Boulevard. The project, located on the second and third floors over a Japanese housewares shop, is part of a mixed-use project. Once you walk upstairs from the hubbub of the road, the board-formed, poured-in-place concrete walls provide a textured and substantial shell surrounding a more refined palette of lacquers, stones, mirrored glass,

smooth-troweled stucco, terrazzo, and polished metal.

"I've created my own private bunker up here," said Gibbens. Bunker hardly seems the word for this sophisticated lair. Viewed from the outside, the home's juxtaposition of rough and smooth is hinted at in a facade of alternating gray concrete and white plaster. Inside, the U-shaped second-floor space—which includes a kitchen, sitting room, dining room, and living room—is divided by a glass-enclosed entrance courtyard that cuts into the

middle, drawing light and air into all corners.

The finishes are at once simple, artful, and elegant: a balancing act of the serenely austere and the dynamically modern. Gibbens designed much of the furniture in the formal living room, including a movie screen that the architect made from honeycomb laminate cut in an off-kilter shape reminiscent of Googie modernism. Much of the other furniture was found in some of the top-tier furniture stores on Abbot Kinney itself. A cutout terrace off the living

room opens the cloistered space to the street, if so desired. And most of the utilitarian functions of this floor—closets, a bathroom—are bunched on the south side, leaving the space remarkably uncluttered.

Upstairs rooms continue to offset careful restraint with strategic "wows": a square skylight in the master bedroom that looks like a James Turrell skyspace, a glass floor in the hall that looks down to the living room, glass walls in the guest room that suggest a boutique hotel, and of course a roof deck,

where the walls are high enough to provide privacy but low enough to be open to the sky, the surrounding palm trees, and the lovely sunsets.

The 29-foot-wide house, at about 3,500 square feet, was a labor of love for Gibbens, who was general contractor for much of the work himself to preserve details and save money. The entire ground floor is a mat foundation, a two-foot-thick pad of concrete. Throughout the building, several steel moment frames, relatively disguised, help support the structure,

accompanying a more conventional wood frame. Gibbens said the most challenging part, besides getting the eclectic elements to come together as a whole and casting exposed concrete for the first time, was pouring that concrete so close to adjacent buildings, and calling for a tight gap to complete any form work.

"It was more gratifying than nerve-racking," said Gibbens, of the construction. "It's fun. I like the construction process." And, he added, "I was getting exactly what I wanted." **SL**



THE ARCHITECT'S NEWSPAPER FEBRUARY 24, 2010

**A PRACTICAL MATTER** continued from front page story is that it also happens to be a WPA project," said Rinder, of the building. Designed by San Francisco firm Masten & Hurd, the printing plant was commissioned by UC Berkeley and funded in part by the federal Works Progress Administration.

According to a 1992 Page & Turnbull report, the plant qualifies for a National Register of Historic Places listing. This means there could be substantial restrictions placed on any renovation. However, the museum might also be able to tap preservation tax credits to help fund the project.

Some of the architectural highlights include a spiral staircase and sawtooth roof. The addition would likely be built beside the plant, which closed some years ago and has been taken over by squatters. Its interiors are lined with graffiti—some of which might be kept in the renovation, said Rinder.

The museum is working on the renovation plan with EHDD, the local firm that would have been the architect of record on the Ito building. Whether another firm will be brought in to design the addition—where there would be the chance to do something distinctive, if not quite as bold as the Japanese architect's vision—has yet to be determined. The budget for the new building has not been finalized, though the museum had raised \$80 million toward its new home. (That it had not raised more was the key reason for abandoning the Ito project.)

Rinder pointed out that the site itself, at the main entrance to the campus, would be enough to give the museum new prominence, regardless of the architecture. "You could get away with putting a Quonset hut there," he said. **LL**

AT DEADLINE

## DIE ANOTHER DAY

On February 11, the owners of Minoru Yamasaki's Century Plaza Hotel in Los Angeles announced plans for a revised development project that would preserve the hotel, which had been slated for demolition. The revised project will include the existing hotel along with a mix of residential, office, and retail uses on the property. Owner Next Century Associates has retained Pei Cobb Freed and Gensler as the project's architects, Rios Clemente Hale as landscape architects, and Marmol Radziner as preservation architects. "Preservation of the hotel could only be achieved if sufficient additional development was permitted on the site," said Michael Rosenfeld, executive manager of Next Century Associates. Time will tell just exactly how Next Century plans to take advantage of this apparent act of goodwill.

## IT'S CURTAINS

Burdened by millions of dollars of debt, the Pasadena Playhouse closed its doors on February 7. The nonprofit company that operates the theater intends to "explore viable options of financial reorganization, including bankruptcy, to determine a responsible solution for its ongoing operations," according to a statement issued in early February. All of which leaves uncertain the fate of Frank Gehry's pro bono, two-phase project for the playhouse, which included a redesign of its balcony performance space and a new theater across the street.

## GETTING WINGS

SFMOMA is narrowing down a list of international architects to design its new 100,000-square-foot wing. The shortlisted firms will be asked to submit proposals. According to the museum, the selection will be made this

fall, and the building will be completed in 2016. The museum is getting the new wing primarily to house the contemporary art collection of Donald Fisher. According to the *SF Examiner*, when asked which firms were on the list, museum director Neal Benezra said, "Right now, all of them. We have a very tight urban space, so we need someone who is a problem solver."

## HIGH-SPEED AHEAD

One day after his State of the Union speech, President Obama pledged \$2.35 billion in ARRA funding for the California High-Speed Rail Line connecting San Francisco to Los Angeles. The move is a coup for SF's Transbay Terminal, which had already been depending on \$400 million of those funds to move forward. But hold on—SF officials were meanwhile pondering whether or not voters should affirm the location of the train's northern terminus via a June ballot measure. That's because the California High-Speed Rail Authority is studying an alternate location on Beale Street that could conceivably be cheaper to build, even if it displaces businesses and residents.

## PIER-LESS

Plans for a museum at the end of the Santa Monica pier have been placed on hold. The Pier Restoration Corp. had planned to ask the city council for \$5,000 at its February 9 meeting to begin planning the museum, but decided at the last minute to pull its proposal from the agenda. The *Santa Monica Daily Press* reported that the \$100,000 project stalled after City Councilman Richard Bloom questioned the appropriation of public space for the museum, as well as the feasibility of siting the project in a remote location on the pier.

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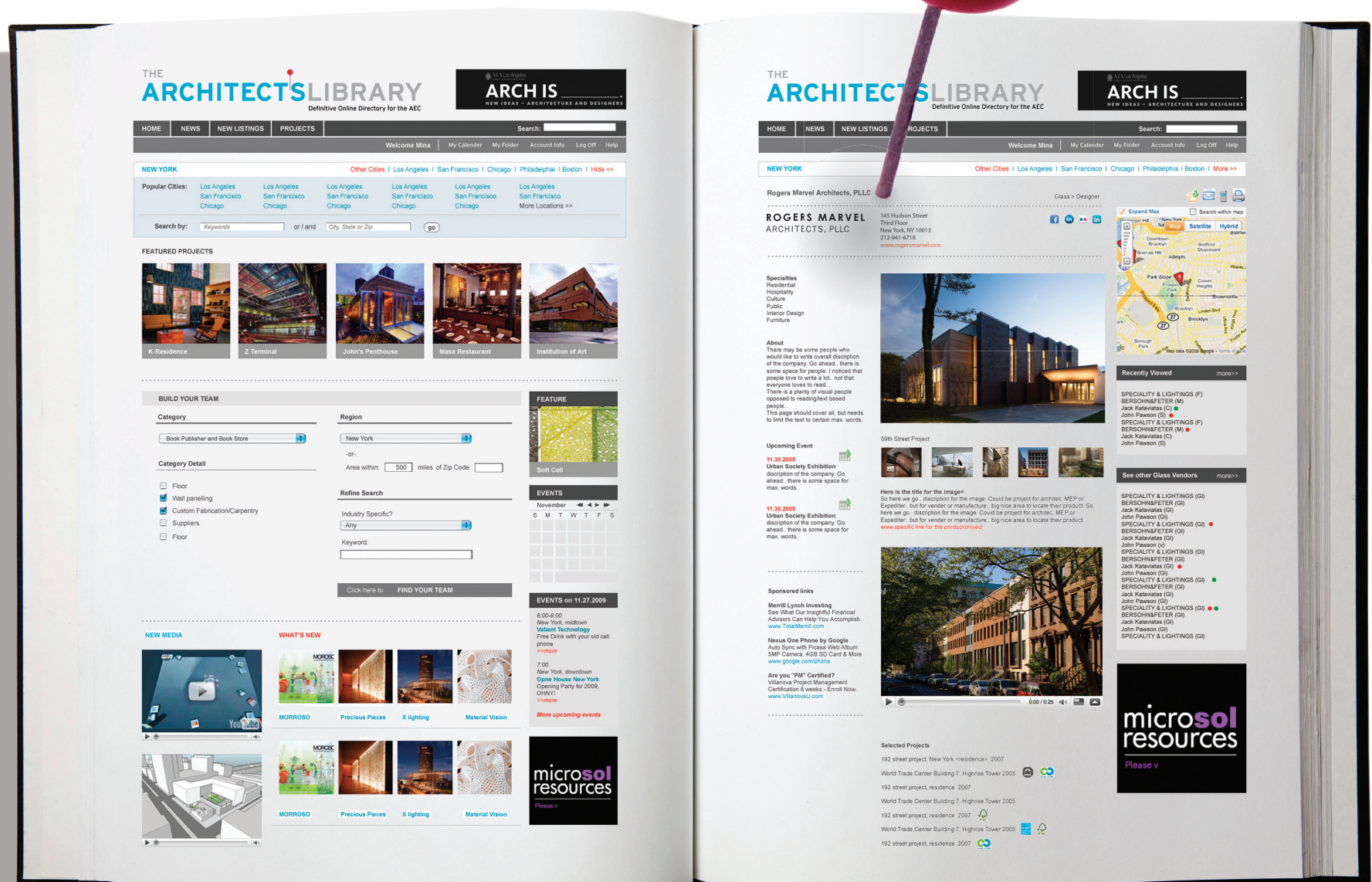
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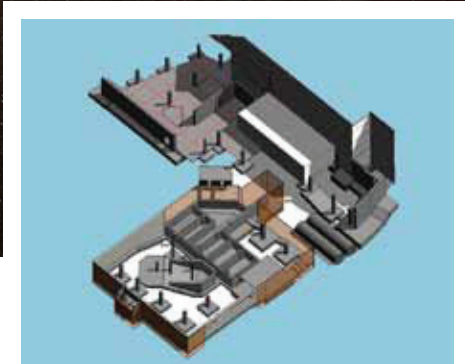
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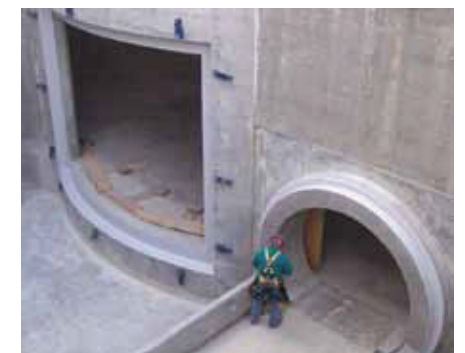


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# SOURCED UP

It's that time again. Time for West Coast architects to share their favorite sources with us. This is our most complete list ever, and we think an incredibly useful resource for finding the right contractor, engineer, facade consultant, lighting designer, or fabricator. While the economy may still be slow, the people who do great work have never been more eager to dig in. We say look them up before they get booked.

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www.ryanassociates.com

### SF Rehabitat

3450 Sacramento St.,  
San Francisco;  
415-305-0900

### SJ Amoroso

390 Bridge Pkwy.,  
Redwood City, CA;  
650-654-1900

www.sjamoroso.com

### Stocker & Allaire General Contractors

21 Mandeville Ct.,  
Monterey, CA;  
831-375-1890

www.stockerallaire.com

### Taslimi Construction

12400 Wilshire Blvd.,  
Los Angeles;  
310-447-3000

www.taslimi.com

### Van Acker Construction

33 Reed Blvd.,  
Mill Valley, CA;  
415-383-5589

www.vanacker.com

### Vance Brown Builders

3197 Park Blvd.,  
Palo Alto, CA;  
650-849-9900

www.vancebrown.com

"We've done many projects with **AJ Engineering**, and four have won AIA awards. So we have a good track record of doing quality work with them."

Trevor Abramson  
Abramson Teiger  
Architects

"I like **Hinerfeld Ward** for quality of work, execution, and client care."

Peter Zellner  
ZellnerPlus

"Construction in a dense urban setting is extremely difficult, and **DPR** coordinated the logistics for building One Kearny masterfully. They shut down MUNI on Market Street for a weekend to erect the tower crane, and then did it again six months later to take it down. No simple feat to be sure!"

Charles F. Bloszies  
Office of Charles F. Bloszies

"**SJ Amoroso** was a great team to work with on a complicated project type. They worked as part of the team with a common goal. They offered possible solutions with field issues—everything a good contractor should be and then some. They made sure that what we designed was actually built without a ton of change orders. They understood the design intent. When issues did come up, they came to the table armed with cost and schedule-conscious solutions."

Tracy Wong  
DES Architects +  
Engineers

"**Vance Brown** worked with us through all the construction details and delivered the project on time and under budget."

Lih-Chuin Loh  
WRNS Studio

BELOW:  
DE ANZA VISUAL AND  
PERFORMING ARTS CENTER  
SJ AMOROSO  
DES ARCHITECTS+ENGINEERS  
BOTTOM:  
SUSANNE VILMETTER GALLERY  
HINERFELD WARD  
ZELLNERPLUS



GREG SERNIUK



ROBERT WEDEMEYER



## ENGINEERS

### CIVIL

**Sherwood Design Engineers**  
1 Union St., San Francisco;  
415-677-7300  
www.sherwoodengineers.com

### GEOTECHNICAL

**Byer Geotechnical**  
1461 E. Chevy Chase Dr.,  
Glendale, CA;  
818-549-9959  
www.byergeo.com

### MEP

**Cupertino Electric**  
1132 North 7th St.,  
San Jose, CA;  
408-808-8000  
www.cei.com

### Hi Tech Engineering

1431 Ocean Ave.,  
Santa Monica, CA;  
310-576-1553  
www.hi-tech-eng.com

### IBE Consulting Engineers

14130 Riverside Dr.,  
Sherman Oaks, CA;  
818-377-8220  
www.ibece.com

### Rumsey Engineers

99 Linden St., Oakland, CA;  
510-663-2070  
www.rumseyengineers.com

### Taylor Engineering

1080 Marina Village Pkwy.,  
Alameda, CA;  
510-749-9135  
www.taylor-engineering.com

### Timmons Design Engineers

901 Market St.,  
San Francisco, CA;  
415-957-8788  
www.timmonsdesigneng.com

### WSP Flack and Kurtz

405 Howard St.,  
San Francisco, CA;  
415-398-3833  
www.wspgroup.com

### MULTIDISCIPLINARY

#### Arup

560 Mission St.,  
San Francisco;  
415-957-9445  
www.arup.com  
**Buro Happold**  
9601 Jefferson Blvd.,  
Culver City, CA;  
310-945-4800  
www.burohappold.com  
**Endres Ware**  
2607 7th St., Berkeley, CA;  
510-845-4533  
www.endresware.com

#### Rutherford & Chekene

55 2nd St.,  
San Francisco;  
415-568-4400  
www.ruthchek.com

### STRUCTURAL

**Degenkolb Engineers**  
300 South Grand Ave.,  
Los Angeles;  
213-596-5000  
www.degenkolb.com

### Eckersley O'Callaghan Structural Design

5 Laycock St.,  
London, UK;  
+44-20-7354-5402  
www.eckersleyocallaghan.com

### John Labib & Associates

900 Wilshire Blvd.,  
Los Angeles;  
213-239-9600  
www.labibse.com

### John A. Martin Associates

950 South Grand Ave.,  
Los Angeles;  
213-483-6490  
www.johnmartin.com

### KPFF Consulting Engineers

6080 Center Dr.,  
Los Angeles;  
310-665-1536  
www.kpffla.com

### Mackintosh and Mackintosh

3838 Oakwood Ave.,  
Los Angeles;  
323-662-1184  
www.mackintosh-mackintosh.com

### Magnusson Klemencic Associates

1301 Fifth Ave., Seattle;  
206-292-1200  
www.mka.com

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415-477-9000  
www.mplusl.com

### Simpson Gumpertz & Heger

1055 West 7th St.,  
Los Angeles;  
213-271-2000  
www.sgh.com

### Tipping Mar

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Berkeley, CA;  
510-549-1906  
www.tippingmar.com

### Umerani Associates

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Palo Alto, CA;  
650-494-1600  
www.umerani.com

### Yu Strandberg Engineering

410 12th St., Oakland, CA;  
510-763-0475  
www.yusengineering.com

“What sets **Buro Happold** apart is their ability to engage in the architectural discussion—regardless of the degree of engineering difficulty. Their involvement often results in a growth of the architectural ambitions, rather than the more typical dumbing down. In other words, they do more than simply solve the problem. They help better define it.”

Dwayne Oyler  
Oyler Wu



“**O’Callaghan Structural Design**, who do all of the structural and glass engineering for our Apple work, are in a league of their own. Very young, very bright, and very cutting-edge. Good collaborative people.”

Denis Schofield  
Bohlin Cywinski Jackson

### “IBE Consulting Engineers

are committed to a sustainable approach and innovative solutions. Great in developing concepts.”

Fabian Kremkus  
CO Architects

“**Sherwood Design Engineers** are a very forward-thinking group. Sustainability leaders. Very creative.”

Charles F. Blossies  
Office of  
Charles F. Blossies

“**SGH** are excellent engineers and envelope consultants.”

Thomas Schneider  
Barton Myers Associates

“Peter Yu of **Yu Strandberg** combines a creative vision for problem solving and a quick mind for engineering solutions when he works with us to achieve the artistic goals of our custom homes. In the Tea Houses, he elegantly detailed a series of freestanding cast-in-place concrete structural cores to support steel channel rim joints, which form cantilevered roof and floor platforms. The engineering design reflects the guiding design principles to minimize impact on the landscape and provide a quiet simplicity for these structures, which are designed for intimate gatherings and creative thinking.”

Steven Sept  
Swatt | Miers Architects



## CONSULTANTS, SERVICES & SUPPLIERS

### ACOUSTIC / AUDIO VISUAL

#### Artec

114 West 26th St., New York;  
212-242-0120  
www.artec-usa.com

#### Charles M. Salter Associates

130 Sutter St., San Francisco;  
415-397-0442  
www.cmsalter.com

#### Newson Brown Acoustics

2001 Wilshire Blvd.,  
Santa Monica, CA;  
310-829-6343  
www.newsonacoustics.com

#### The Shalleck Collaborative

400 Montgomery St.,  
San Francisco;  
415-956-4100  
www.shalleck.com

#### Thorburn Associates

20880 Baker St.,  
Castro Valley, CA;  
510-886-7826  
www.ta-inc.com

### BIM CONSULTING

#### Gehry Technologies

12541-A Beatrice St.,  
Los Angeles;  
310-862-1200  
www.gehrytechnologies.com

### COST ESTIMATION

#### Faithful & Gould

655 Montgomery St.,  
San Francisco;  
415-781-6677  
www.fgould.com/usa

### ENVIRONMENTAL / SUSTAINABILITY CONSULTANTS

#### AeroVironment

181 West Huntington Dr.,  
Monrovia, CA;  
626-357-9983  
www.avinc.com

#### Green Building Systems

133 SW 2nd Ave., Portland;  
503-467-4710  
www.greenbuilding  
services.com

#### Ideas For The Built Environment

14130 Riverside Dr.,  
Sherman Oaks, CA;  
818-377-8220  
www.ibece.com

#### Nysan Solar Control

#1 115 28 St. SE,  
Calgary, Canada;  
403-204-8675  
www.nysan.com



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AND  
FURNITURE

## DOORS

**Arm-R-Lite**

2700 Hamilton Blvd.,  
South Plainfield, NJ;  
800-554-5816  
www.arm-r-lite.com

**Lawrence Doors**

4525 Littlejohn St.,  
Baldwin Park, CA;  
626-869-0837  
www.lawrencedoors.com

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Müllerstr 71, CH 8004 Zürich,  
Switzerland;  
+41-44-297-2020  
www.architonic.com

**Arco**

Parallelweg 2/III, 7102 DE  
Winterswijk, The Netherlands  
www.arco.nl

**Cisco Brothers**

1933 West 60th St.,  
Los Angeles;  
323-778-8612  
www.ciscocatalog.com

**Dom Showrooms**

9030 Wilshire Blvd.,  
Beverly Hills, CA;  
310-246-9790  
www.domshowrooms.com

**Herman Miller**

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Zeeland, MI;  
616-654-3000  
www.hermanmiller.com

**Poliform USA**

8818 Beverly Blvd.,  
Los Angeles;  
310-271-7836  
www.poliformusa.com

## HARDWARE AND FIXTURES

**Blum**

7733 Old Plank Rd.,  
Stanley, NC;  
704-827-1345  
www.blum.com

**Details Hardware**

503 La Cienega Blvd.,  
West Hollywood, Los Angeles;  
310-659-1550  
www.detailshardware.com

**Doug Mockett & Company**

1915 Abalone Ave.,  
Torrance, CA;  
800-523-1269  
www.mockett.com

**HB Ives**

2720 Tobey Dr.,  
Indianapolis, IN;  
877-613-8766  
www.ives.ingersollrand.com

**Knape & Vogt**

2700 Oak Industrial Dr. NE,  
Grand Rapids, MI;  
800-253-1561  
www.knapeandvogt.com

**Pemko**

5535 Distribution Dr.,  
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800-824-3018  
www.pemko.com

**Raco Interior Products**

2000 Silber Rd., Houston, TX;  
713-682-6100  
www.racointeriors.com

**Specialty Hardware and Plumbing**

283 South Robertson Blvd.,  
Beverly Hills, CA;  
310-659-9351  
www.specialtyhardware.net

## WINDOWS

**MechoShade**

42-03 35th St.,  
Long Island City, NY;  
718-729-2020  
www.mechoshade.com

**Metal Window Corp.**

501 South Isis Ave.,  
Inglewood, CA;  
310-665-0490  
www.metalwindowcorp.com

“I like **Specialty**

**Hardware’s** designer doorware; they have excellent lever handles, entrance handles, and joinery.”

Peter Zellner  
ZellnerPlus

“As longtime friends, clients, and collaborators, **Cisco Brothers** proved to be the perfect match for our Guadalajara Book Fair project. Cisco and his wife and partner Alba were born outside of Guadalajara, and in addition to fabricating all of our modular display and furniture pieces, they were tireless in coordinating with the local civic groups in arranging for all of those pieces to be donated to the city’s public library system. As founders of the first company to produce a completely sustainable line of modern furniture, they embody everything one could wish for in a collaborator.”

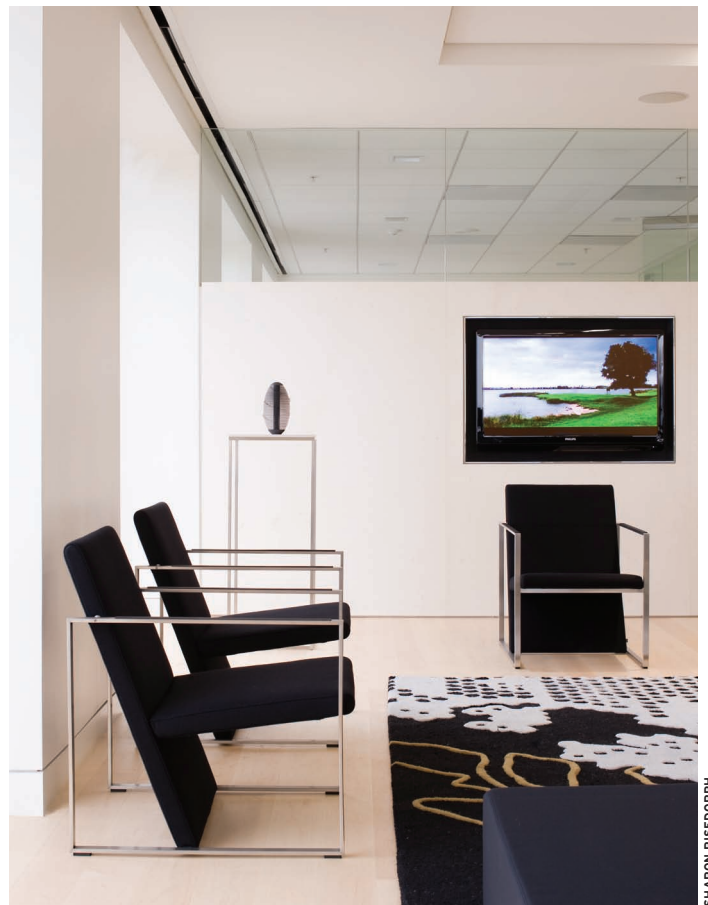
Alice Kimm  
John Friedman Alice Kimm

“**Details** has perhaps the best curated selection of modern hardware in Los Angeles.”

Warren Techentin  
Techentin Buckingham



CIRO COELHO



SHARON RISEDORPH

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310-472-4532  
www.permacity.com

**Sandis**

605 Castro St.,  
Mountain View, CA;  
650-969-6900  
www.sandis.net

**Transsolar**

Curiestraße 2,  
D-70563 Stuttgart;  
+49-711-679-760  
www.transsolar.com

## EXCAVATION

**Berkel & Co. Contractors**

81 Langton St.,  
San Francisco;  
415-495-3627  
www.berkelandcompany.com

## FOUNTAIN DESIGN

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Sierra Madre, CA;  
626-355-1531  
www.fountain-source.com

## GRAPHICS / RENDERINGS

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www.andygoldman.com  
601 4th St., San Francisco;  
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**PowderHaus Studios**

2726 Harrison St.,  
Oakland, CA;  
510-757-4406  
www.powderhaus.com

## INSULATION

**Bonded Logic**

24053 South Arizona Ave.,  
Chandler, AZ;  
480-812-9114  
www.bondedlogic.com

## MASTERPLAN

**Lutsko Associates**

2815 18th St., San Francisco;  
415-920-2800  
www.lutskoassociates.com

## SECURITY SYSTEMS

**Northland Controls**

5177 Brandin Ct., Fremont, CA;  
510-226-1015  
northlandcontrols.com

“We were really concerned about acoustic values, especially in the old concrete loft spaces. We used **Bonded Logic’s** recycled blue jean insulation called Ultratouch, which not only cuts down on noise but is a renewable source.”

Colleen O’Keefe  
SHoP Architects

“The **Shalleck Collaborative’s** creativity knocked our socks off! We had a narrow lot to deal with and they helped us figure out a way to maximize the seating. They offered multiple design solutions for the facility, which had to be flexible enough to house cinema, music, dance, theater, and lectures—all of which have sometimes diametrically opposed requirements.”

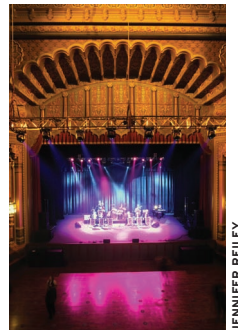
Tracy Wong  
DES Architects + Engineers

“**Thorburn** was one of the best A/V consultants we’ve ever worked with. They were very committed to collaborating with the entire team. They effectively teased out the program from the client.”

Tracy Wong  
DES Architects + Engineers

BELOW, LEFT:  
PORTOLA VALLEY TOWN  
CENTER  
LUTSKO ASSOCIATES  
SIEGEL & STRAIN AND  
GORING & STRAJA  
ARCHITECTS

BELOW, RIGHT:  
OAKLAND FOX THEATER  
THE SHALLECK  
COLLABORATIVE  
ELS ARCHITECTURE/  
ARCHITECTURAL  
DIMENSIONS



JENNIFER REILEY



## MATERIALS

## COMPOSITE / LAMINATE

**CoveringsETC**

7610 North East 4th Ct.,  
Miami, FL;  
305-757-6000  
www.coveringsetc.com

**Ductal**

www.ductal.com

**GR Plume**

1373 West Smith Rd.,  
Ferndale, WA;  
360-384-2800  
www.grplume.com

**Parklex**

Zalain Auzoa, 13,  
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Navarra, Spain;  
+34-948-625-015  
www.parklex.com

**Plyboo**

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plyboo.com

**Richlite**

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Tacoma, WA;  
888-383-5533  
www.richlite.com

**Sarnafil**

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781-828-5400  
www.sarnafilus.com

**Trespa**

12267 Crosthwaite Cr.,  
Poway, CA;  
800-487-3772  
www.trespa.com

**Trex**

160 Exeter Dr.,  
Winchester, VA;  
800-289-8739  
www.trex.com

**Unisolar**

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248-293-0440  
www.uni-solar.com

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STONE, AND TILE**Bertozzi Felice di Rovai****G. & C. Srl**

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Pietrasanta (LU), Italy;  
+39-058-479-2886  
www.bertozzifelice.com/

**Concreteworks**

1137 57th Ave., Oakland, CA;  
510-534-7141  
concreteworks.com

**Pacific Decorative Concrete**

7307 Roseville Rd.,  
Sacramento, CA;  
916-349-1200  
www.pacificdecorative.com

**Quarra Stone Company**

333 Atlas Ave., Madison, WI;  
608-246-8803  
www.quarrastone.com

**Stone Source**

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Culver City, CA;  
213 880-1155  
www.stonesource.com

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Miramar, FL;  
866-508-7363  
www.trendgroup-usa.com

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Amherst, NY;  
800-622-2246  
www.birdair.com

## METAL

**Centria**

800-759-7474  
www.centria.com

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650-692-5800  
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**Ettel & Frantz**

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St. Paul, MN;  
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www.ettelfranz.com

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714-973-6233  
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services.com

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**VM Zinc**

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919-874-7173  
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**A. Zahner Company**

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816-474-8882  
www.azahner.com

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www.raymond-co.com

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888-767-9990  
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**Jackel Enterprises**

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Watsonville, CA;  
831-768-3880  
www.jackelenterprises.com

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20.250 Legorreta,  
Guipuzcoa, Spain;  
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**Sun Woodworks**

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Oakland, CA;  
510-444-4235

"Quarra Stone has a pretty good gig as the only U.S. distributor of the Vals Quartzite material, but they do their job very well and work with architects to provide the product they're looking for."

Denis Schofield  
Bohlin Cywinski Jackson

"Trespa is a maintenance-free substitute for real wood and it can be installed as a rain-screen, which keeps the building thermally stable and has other environmental features. It's highly durable, it's very crisp."

Trevor Abramson  
Abramson Teiger Architects

"Trex is a fantastic material because it's made of recycled materials (plastic and sawdust), it's durable and low-maintenance, and although it is marketed for decking, it can make an interesting building skin material as a rainscreen."

Steven Ehrlich  
Ehrlich Architects

"Parklex provided a very soft and natural material juxtaposition to the hard-edged metal siding and roofing. It allowed the building to appear to belong in its agrarian setting."

Mark Horton  
Mark Horton Architecture

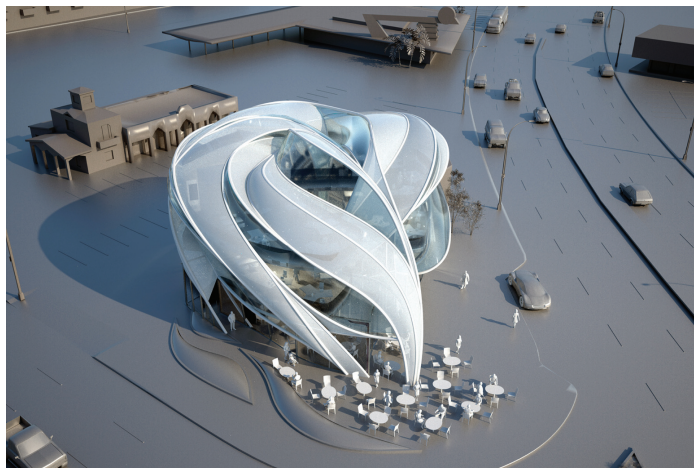
"Paul Phillips, Sarnafil regional director, is excellent to work with. He will review details for appropriateness and is also very good at translating our design intent into buildable solutions."

Thomas Schneider  
Barton Myers Associates

"CoveringsETC looks both utilitarian and fancy at the same time."

Barbara Bestor  
Bestor Architects

TOP:  
SEBASTOPOL WINE BARN  
PARKLEX  
MARK HORTON  
ARCHITECTURE  
MIDDLE:  
FIRESTONE  
OFFICE PROJECT  
BIRDAIR  
B+U  
BOTTOM:  
TREX  
EHRlich ARCHITECTS





## GLASS

**3Form**

520 8th Ave., New York;  
212-627-0883  
www.3-form.com

**Blomberg Window Systems**

1453 Blair Ave.,  
Sacramento, CA;  
916-428-8060

**Eckelt Glass**

Resthofstraße 18,  
A-4400 Steyr, Austria;  
+43-7252-8940  
www.eckelt.at

**Giroux Glass**

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Los Angeles;  
213-747-7406  
www.girouxglass.com

**Hardman Glazing Systems**

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San Leandro, CA;  
510-357-8412

**Hope's Steel Windows  
and Doors**

84 Hopkins Ave.,  
Jamestown, NY;  
716-665-5124

**Nathan Allan Glass Studios**

500 Erie St., South Haven, MI;  
269-767-7534

**Oldcastle Glass**

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Santa Monica, CA;  
866-653-2278  
www.oldcastleglass.com

**SaftiFirst**

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San Francisco, CA;  
415-824-4900

**Sierra Woods**

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Nevada City, CA;  
530-265-5354

**Sungard**

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Carleton, MI;  
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www.sungardglass.com

**Supreme Glass Company**

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www.supremeglass.net

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**Architectural Products**  
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Los Angeles;  
323-805-0200

www.taybros.com

**Velux**

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Greenwood, SC;  
800-888-3589

www.veluxusa.com

**Viracon**

800 Park Dr., Owatonna, MN;  
507-451-9555  
www.viracon.com

"Jada Beyer at **Sierra Woods** was fantastic.

We met him on the Creekside House, where he fabricated an integral cedar

slat and glass wall. When we were

having trouble finding someone to produce acoustic

ceiling panels, he was able to knock

those out, too. We then used him again

for the window system at the Lake Tahoe residence

we did."

Denis Schofield  
Bohlin Cywinski Jackson

"When it comes to specialized glazing

conditions, we have found that **Giroux** has tremendous skill

with in-house design and construction."

Michael Lehrer

Lehrer Architects

"Our experience with **Taylor Brothers**

has been incredibly positive, particularly in the area of follow-

up. They really stand behind their products, and work with you

through all of the inevitable challenges that come with

customization and intricate detailing."

Dwayne Oyler

Oyler Wu



TOP:  
SANTA CLARA VALLEY  
MEDICAL CENTER  
VIRAICON  
ANSHEN+ALLEN  
BELOW:  
STEYER TAYLOR GARAGE  
3FORM  
MARK HORTON  
ARCHITECTURE

KITCHEN /  
BATH**Antonio Lupi**

Via Mazzini, 73/75-50050  
Stabbia-Cerreto Guidi,  
Florence, Italy;  
+39-57-158-6881  
www.antoniolupi.com

**Bulthaup**

973-226-5390  
www.bulthaup.com

**Caesarstone**

6840 Hayvenhurst Ave.,  
Van Nuys, CA;  
818-779-0999

www.caesarstoneus.com

**Dornbracht Americas**

1700 Executive Dr. South,  
Duluth, GA;  
800-774-1181

www.dornbracht.com

**Duravit**

78128 Hornberg, Germany;  
+49-7833-700  
www.duravit.com

**Kohler**

444 Highland Dr., Kohler, WI;  
800-456-4537  
www.kohler.com

**Miele Appliances**

9 Independence Way,  
Princeton, NJ;  
800-640-2613  
www.mieleusa.com

**Poliform USA**

8818 Beverly Blvd.,  
Los Angeles;  
310-271-7836

www.poliformusa.com

**Royal Mosa**

Meerssenerweg 358,  
Maastricht,  
The Netherlands

www.mosa.nl

**Sub-Zero/Wolf**

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www.subzero.com

**Toto**

1155 Southern Rd.,  
Morrow, GA;  
770-282-8686

www.totousa.com

**Valcucine**

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212-253-5969

www.valcucinena.com

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310-492-7045

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"**Waterworks** have a beautiful selection of bathroom tiles."

Peter Zellner  
ZellnerPlus

"**Royal Mosa** is

our favorite new

alternative to tile from Spain and Italy."

Sascha Wagner

Huntsman Architectural Group

"Beautiful and

specialized,

**Bulthaup's** designs

are just getting

simpler and more

elegant."

Michael Lehrer

Lehrer Architects



MATTHEW MILLMAN



ABOVE:  
ZEIDLER RESIDENCE  
CAESARSTONE  
STEVEN EHRLICH  
ARCHITECTS

LEFT:  
POINT DUME RESIDENCE  
ANTONIO LUPI  
GRIFFIN ENRIGHT



## LIGHTING

### FIXTURES

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Champ Près Froges, France;  
+33-476-131-220  
www.airstar-light.com

#### Amos Lighting

Bridford Rd.,  
March Barton Industrial Estate,  
Exeter, England;  
+44-139-267-7030  
www.amoslighting.co.uk

#### Artemide

48 Greene St., New York;  
212-925-1588  
www.artemide.us

#### Bartco Lighting

5761 Research Dr.,  
Huntington Beach, CA;  
714-230-3200  
www.bartcolighting.com

#### Delray Lighting

7545 North Lockheed Dr.,  
Burbank, CA;  
818-767-3793  
www.delraylighting.com

#### Finelite

30500 Whipple Rd.,  
Union City, CA;  
510-441-1100  
www.finelite.com

#### FX Lighting

www.fxli.com

#### Lutron

7200 Suter Rd.,  
Coopersburg, PA;  
610-282-3800  
www.lutron.com

#### Peerless Lighting

2246 5th St., Berkeley, CA;  
510-845-2760  
www.peerless-lighting.com

#### Pinnacle Architectural Lighting

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303-322-5570  
www.pinnacle-ltg.com

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1550 East Saint Gertrude Pl.,  
Santa Ana, CA;  
714-957-6101  
www.tivolilighting.com

### T-Trax

7400 Linder Ave., Skokie, IL;  
847-410-4400  
www.ttraklighting.com

### DESIGNERS

#### ALR

7777 Pardee Ln., Oakland, CA;  
510-638-3800  
www.alrinc.com

#### Architectural Lighting Design

300 Brannan St.,  
San Francisco;  
415-495-4085

#### Auerbach/Glasow, Lighting Design

225 Green St.,  
San Francisco;  
415-392-7528  
www.auerbachconsultants.com

#### Horton Lees Brogden

8580 Washington Blvd.,  
Culver City, CA;  
310-837-0929  
www.hlbllighting.com

#### Kaplan Gehring McCarroll

Architectural Lighting  
10351 Santa Monica Blvd.,  
Los Angeles;  
310-552-2191

www.kgmlighting.com

### MANUFACTURERS REPRESENTATIVES

#### David Silverman & Associates

3217 Honolulu Ave.,  
Glendale, CA;  
818-541-6691  
www.dsa-lighting.com

#### Nimbus Design

leglestraße 41,  
Stuttgart, Germany;  
+49-0711-6330-1420  
www.nimbus-design.com

### “FX Lighting’s

fixtures are good-looking and simple. It’s hard to find good minimalist lighting.”

Barbara Bestor  
Bestor Architecture

“ALR is a team player, through and through. They showed a knack for listening and understanding the design intent. They offered us budget-wise solutions and worked collaboratively to come back with a few different, workable options.”

Tracy Wong  
DES Architects + Engineers

“Auerbach/Glasow is a longtime collaborator with our firm. They bring to their lighting designs an invaluable combination of technical excellence and theatrical sensibility. Their lighting designs provide valuable support to our architectural strategies.”  
Mallory Scott Cusenbery  
RossDrulisCusenbery Architecture

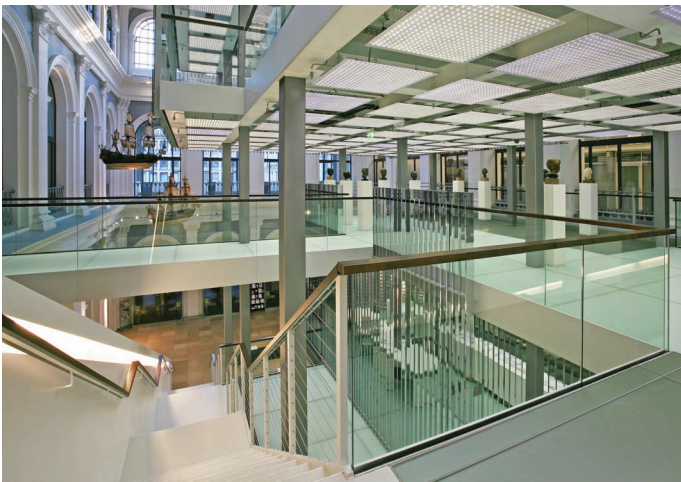
TOP:  
SOUTH COUNTY  
COURTHOUSE  
AUERBACH GLASOW  
ROSS DRULIS CUSENBERY

MIDDLE:  
HAUS IM HAUS  
NIMBUS  
BEHNISCH ARCHITEKTEN

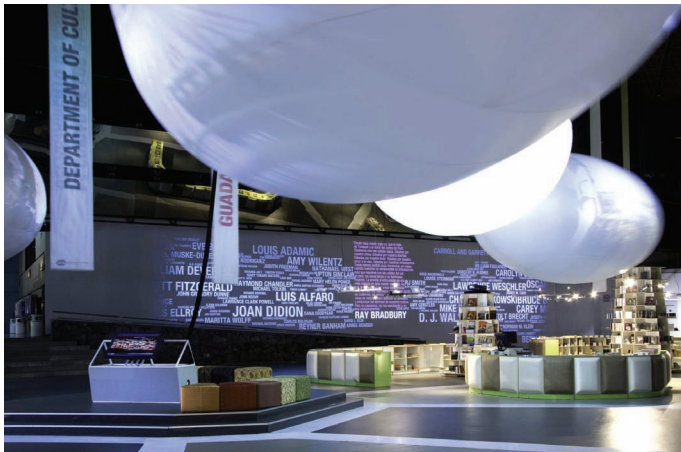
BOTTOM:  
GUADALAJARA BOOK FAIR  
GUEST OF HONOR PAVILION  
AIRSTAR  
JOHN FRIEDMAN ALICE  
KIMM ARCHITECTS



RIEN VAN RIJTHOVEN



HANS JURGEN LANDES



## FACADE AND CURTAIN WALL

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33 Racine Road, Toronto,  
Ontario, Canada;  
416-745-4222  
www.alumicor.com

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1000 Country Rd.,  
Monett, MO;  
417-235-3193  
www.efcocrp.com

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Redondo Beach, CA;  
310-316-2654  
www.jaweirassociates.com

### Josef Gartner

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847-255-8133  
www.josef-gartner.de

### Permasteelisa

123 Day Hill Rd., Windsor, CT;  
860-298-2000  
www.permasteelisausa.com

### R.A. Heintges & Associates

126 5th Ave., New York;  
212-652-2966  
www.heintges.com

### Seele Facade

Gutenbergstraße 19,  
D-86368 Gersthofen, Germany;  
+49-821-2494-0  
www.seele.com

“Seele has the best-quality facades you can imagine. Fantastic engineering.”

Stefan Behnisch  
Behnisch Architekten

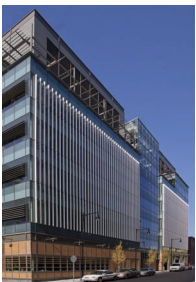
“JA Weir Associates does great things around the world. They bring great engineering knowledge to their work.”

Kap Malik  
Gensler

“Permasteelisa are all-around a great company for large, complex facade projects. Their advanced digital engineering and fabrication capabilities, together with a good sense for design, make them one of the top companies in the world.”  
Herwig Baumgartner  
B+U



ADAM MÖRK



PETER VANDERWARKER

ABOVE:  
UNILEVER HQ  
SEELE  
BEHNISCH ARCHITEKTEN

LEFT:  
KENDALL SQUARE  
R.A. HEINTGES &  
ASSOCIATES  
CO ARCHITECTS



FEBRUARY

WEDNESDAY 24

LECTURES

**Monica Ponce de Leon**  
**Approximations**  
7:00 p.m.  
SCI-Arc  
960 East 3rd St., Los Angeles  
www.sciarc.edu

**Stuart Bailey**  
7:30 p.m.  
Otis College of Art and Design  
Ahmanson Hall  
9045 Lincoln Blvd.  
Los Angeles  
www.otis.edu

SYMPOSIUM

**Cross-Urban Creativity**  
**Gail Goldberg, Jesus Arturo Aispuro Coronel, Jiang Wu, and Richard Burdett**  
7:00 p.m.  
USC School of Architecture  
Bovard Auditorium  
University Park  
arch.usc.edu

EVENTS

**DIY: Recycled Book Arts**  
7:00 p.m.  
Craft and Folk Art Museum  
5814 Wilshire Blvd.  
Los Angeles  
www.cafam.org

**Public Open Space Charrette for Hollywood**  
6:30 p.m.  
Hollywood Community Studio CRA/LA  
6671 Sunset Blvd.  
Los Angeles  
www.aialosangeles.org

THURSDAY 25

LECTURES

**Karen Kushner, Peter Stein, et al.**  
**The Boundaries of Pluralism**  
6:00 p.m.  
Contemporary Jewish Museum  
736 Mission St.  
San Francisco  
www.thecjm.org

Slide Talks:

**Renoir in the 20th Century**  
2:00 p.m.  
Los Angeles County Museum of Art  
5905 Wilshire Blvd.  
Los Angeles  
www.lacma.org

EXHIBITION OPENING

**Vertical Gardens**  
AIA San Francisco  
130 Sutter St.  
San Francisco  
www.aiaasf.org

EVENT

**Sustainable 20|10: 20 People, 10 Slides**  
7 p.m.  
SPF:a Gallery  
8609 Washington Blvd.  
Culver City  
www.aialosangeles.org

FRIDAY 26

EVENT

**Artist's Gallery Reception**  
5:30 p.m.  
San Francisco Museum of Modern Art  
151 3rd St.  
San Francisco  
www.sfmoma.org

SATURDAY 27

LECTURE

**Gerald Incandela**  
**New Photographic Drawings**  
**Gallery Talk**  
11:00 a.m.  
Edward Cella  
Art+Architecture  
6018 Wilshire Blvd.  
Los Angeles  
www.edwardcella.com

EXHIBITION OPENINGS

**Luisa Lambri**  
**Being There**  
The Hammer Museum  
10899 Wilshire Blvd.  
Los Angeles  
www.hammer.ucla.edu

**Mark Grotjahn**

Blum & Poe  
2727 South La Cienega Blvd.  
Los Angeles  
www.blumandpoe.com

TOURS

**How Many Billboards? Art In Stead**  
1:00 p.m.  
MAK Center for Art and Architecture  
835 North Kings Rd.  
West Hollywood  
www.makcenter.org

**Celebrating African American Achievements: Paul R. Williams**

9:00 a.m.  
Beverly Hills Hotel  
9461 Sunset Blvd.  
Beverly Hills  
www.aialosangeles.org

**WITH THE KIDS**  
**International Children's Film Festival**

12:00 p.m.  
CalArts Theater  
631 West 2nd Ave.  
Los Angeles  
www.redcat.org

SUNDAY 28

LECTURE

**Judy Fiskin Art Talk**  
3:00 p.m.  
Museum of Contemporary Art  
250 South Grand Ave.  
Los Angeles  
www.moca.org

EXHIBITION OPENING

**American Stories: Paintings of Everyday Life, 1765–1915**  
Los Angeles County Museum of Art  
5905 Wilshire Blvd.  
Los Angeles  
www.lacma.org

EVENT

**Does Architecture Create Great Communities or Do Communities Create Great Architecture?**  
4:00 p.m.  
Art Center College of Design  
1700 Lida St.  
Pasadena  
www.artcenter.edu

WITH THE KIDS

**Teen-Led Architecture Tour**  
2:00 p.m.  
Contemporary Jewish Museum  
736 Mission St.  
San Francisco  
www.thecjm.org

MARCH

TUESDAY 2

**EXHIBITION OPENING**  
**Building the Medieval World: Architecture in Illuminated Manuscripts**  
J. Paul Getty Museum  
1200 Getty Center Dr.  
Los Angeles  
www.getty.edu

WEDNESDAY 3

LECTURE

**Raimund Abraham**  
**The Profanation of Solitude**  
7:00 p.m.  
SCI-Arc  
960 East 3rd St., Los Angeles  
www.sciarc.edu

EXHIBITION OPENING

**Assignment Shanghai: Photographs on the Eve of Revolution**  
Berkeley Art Museum and Pacific Film Archive  
2621 Durant Ave., Berkeley  
www.bampfa.berkeley.edu

SATURDAY 6

EXHIBITION OPENING

**Mary Heebner: Intimacies/Intimismos**  
Edward Cella  
Art+Architecture  
6018 Wilshire Blvd.  
Los Angeles  
www.edwardcella.com

WEDNESDAY 10

LECTURE

**Eric Kahn and Russell Thomsen**  
**IDEA Office: Driven by Dilemma**  
7:00 p.m.  
SCI-Arc  
960 East 3rd St., Los Angeles  
www.sciarc.edu

THURSDAY 11

EXHIBITION OPENING

**Robert Adams**  
**Gone? Colorado in the 1980s**  
Fraenkel Gallery  
49 Geary St., San Francisco  
www.fraenkelgallery.com

FILM

**The Desert People**  
(David Lamelas, 1977, 50 min.)  
6:30 p.m.  
Museum of Contemporary Art  
250 South Grand Ave.  
Los Angeles  
www.moca.org

EVENT

**Mujer, Art=Genesis+Power**  
6:30 p.m.  
Latino Museum of History, Art and Culture  
514 South Spring St.  
Los Angeles  
www.thelatinomuseum.com

FRIDAY 12

EXHIBITION OPENING

**J.B. Blunk**  
Blum & Poe  
2727 South La Cienega Blvd.  
Los Angeles  
www.blumandpoe.com

SUNDAY 14

EXHIBITION OPENING

**Channa Horwitz**  
SolwayJones  
990 North Hill St.  
Los Angeles  
www.solwayjonesgallery.com

WEDNESDAY 17

LECTURE

**Zoe Coombes & David Boira**  
**Agnus Dei and the Dirt of Tomorrow**  
7:00 p.m.  
SCI-Arc  
960 East 3rd St., Los Angeles  
www.sciarc.edu

THURSDAY 18

EVENT

**Urban Marketplace 2010**  
7:00 a.m.  
Dorothy Chandler Pavilion  
135 North Grand Ave.  
Los Angeles  
uli-la.org/  
urban-marketplace-2010

TUESDAY 23

LECTURE

**Michael Forsberg**  
**America's Great Plains**  
7:00 p.m.  
California Academy of Sciences  
55 Music Concourse Dr.  
San Francisco  
www.calacademy.org

WEDNESDAY 24

LECTURES

**Michael Kubo**  
**Publishing Practices**  
7:00 p.m.  
SCI-Arc  
960 East 3rd St.  
Los Angeles  
www.sciarc.edu

**Paul Groth**

**Social Connections, Cultural Landscapes, and Architecture**  
6:00 p.m.  
USC School of Architecture  
Harris Hall, University Park  
arch.usc.edu

SYMPOSIUM

**Visual Rights to the City**  
**Toby Miller, Rick Robinson, Christine Pelisek, et al.**  
7:00 p.m.  
ALoud at Central Library  
630 West 5th St., Los Angeles  
www.ifla.org

FILM

**San Francisco as Seen Through the Construction of Golden Gate Park: Two Film Documentaries**  
6:30 p.m.  
AIA San Francisco  
130 Sutter St., San Francisco  
www.aiaasf.org

THURSDAY 25

LECTURE

**Henry Urbach**  
**Constant's New Babylon**  
6:30 p.m.  
San Francisco Museum of Modern Art  
151 3rd St., San Francisco  
www.sfmoma.org

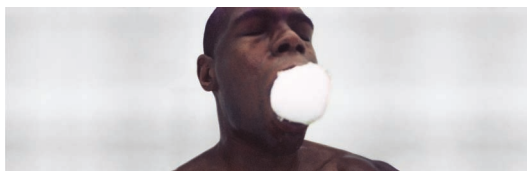
FRIDAY 26

EXHIBITION OPENINGS

**Cerca Series: Lael Corbin**  
**Cerca Series: Mara De Luca**  
**Lærke Laut**  
**Ruben Ochoa**  
Museum of Contemporary Art San Diego  
1100 Kettner Blvd., San Diego  
www.mcasd.org

**Juan Azulay/Matter**

**Management: Vivarium**  
SCI-Arc Gallery  
960 East 3rd St., Los Angeles  
www.sciarc.edu

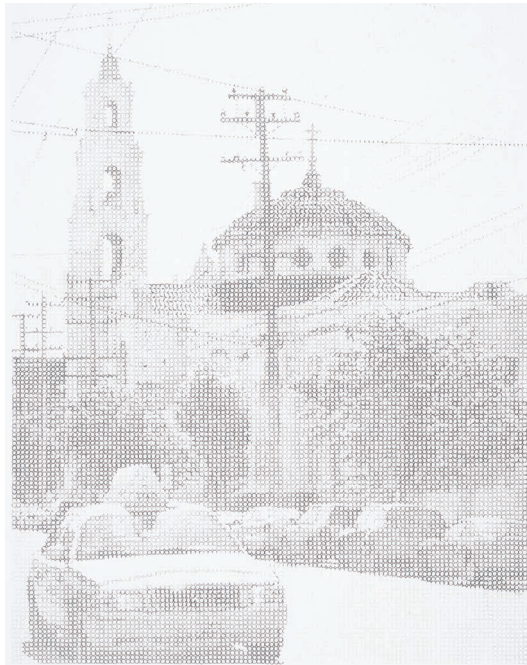


COURTESY MAK CENTER

HOW MANY BILLBOARDS? ART IN STEAD

MAK Center for Art and Architecture  
Schindler House, 835 North Kings Road, Los Angeles  
Through March 12

Supergraphics, blinking LED banners, and large-scale billboards have become the bane of Los Angeles. Thankfully, 21 of these mega-canvases have been repurposed for meditative works of art. Commissioned by the MAK Center for Art and Architecture, *How Many Billboards? Art In Stead* offers a critical take on the commercialization of public space. Drivers idling in traffic are treated to some of California's leading conceptual artists, including Michael Asher, Daniel Joseph Martinez, Renée Green, Susan Siltan, and Kori Newkirk. The projects all comment, in one way or another, on the nature of public speech. Siltan's *If I Say So* (2010, top) is an excerpt from a 1961 telegram sent by artist Robert Rauschenberg, pointing to the power of the authoritative voice. Newkirk's untitled piece (2010, above) shows the artist's face looming speechlessly over the city, an enormous snowball in his mouth. Accompanying these outdoor attractions, an exhibition at the Schindler House offers an overview of the project, as does a helpful website, [www.howmanybillboards.org](http://www.howmanybillboards.org), that maps the city-scaled installation.



TIMOTHY TAYLOR GALLERY

EWAN GIBBS: SAN FRANCISCO

San Francisco Museum of Modern Art  
151 3rd Street, San Francisco  
Through June 27

The British artist Ewan Gibbs first came across old knitting patterns at a London flea market. Over the last 15 years, he has made this pixel-like language his signature in meticulous grisaille drawings on graph paper. Initially known for views of hotel rooms based on photographs found in travel brochures, he moved on to baseball players, as well as landmarks from London, Paris, and New York City. Recently, he has focused on San Francisco, visiting popular destinations such as the Golden Gate Bridge, Alcatraz, and the Coit Tower. Deliberately selecting over-familiar sites, Gibbs took several thousand black-and-white snapshots and translated them into his neo-pointillist pop art. The 18 exhibited works, all titled *San Francisco* (2009), were commissioned by the San Francisco Museum of Modern Art to celebrate its 75th anniversary. Gibbs' predilection for generic places helps to focus our attention on how these images are made, and how we perceive them. At the same time, his pale drawings abstract the metropolis, turning it into a postcard, or a distant memory.



THE ARCHITECT'S NEWSPAPER FEBRUARY 24, 2010

## ANOTHER DIMENSION

**Rachel Whiteread Drawings**  
 Hammer Museum  
 10899 Wilshire Boulevard  
 Through April 25



PRUDENCE CUMING ASSOCIATES

Like fast-food serving sizes and the national deficit, museums have spent the past decade growing bigger—adding ever-larger exhibition space to house monumental paintings, installations, and sculptures. Referred to as “museum elephantiasis” by Deyan Sudjic, the director of London’s Design Museum, the race to expand has become a global epidemic. But while larger and better-endowed museums continue to grow, how do smaller museums compete without the

physical room or deep-pocketed patrons needed to expand?

The Hammer Museum has found an intriguing antidote to the increasing monumentality of contemporary art by mounting an intimate exhibit of British artist Rachel Whiteread’s drawings. Whiteread is known primarily for her gigantic public projects, including a concrete cast of a Victorian house in East London (1993) and the Judenplatz Holocaust Memorial in Vienna (2000), a 10-by-7-meter

cast of library shelves turned inside out. *Rachel Whiteread Drawings* is the first major museum survey of her works on paper, featuring 155 drawings, eight sculptures, and two vitrines of small objects and postcards she’s collected and arranged.

While Whiteread has achieved greater acclaim for her architectural sculptures, some of her most moving work has been her concrete and resin casts of negative space, often domestic and usually worn by time and use.

She—like Bruce Nauman before her—gives form to the immaterial, such as her casts of the spaces beneath chairs or a staircase between a building’s levels. Equally moving and perhaps less familiar are the drawings—usually done in ink, pencil, varnish, and (ironically, perhaps) correction fluid—on softly colored graph paper in tonally complementary colors. She uses these to work through the minute details of a home: the door knobs, light switches, and floor planks. In fact, the galleries are divided by architectural themes such as “Tables and Chairs,” “Floors,” “Beds and Mattresses,” “Doors, Windows, Doorknobs and Switches,” and “Baths, Plinths and Slabs.”

The drawings are often deceptively simple, belying the intricacy of herringbone-patterned floor planks, for instance. The graph paper lends the drawings a slightly mechanical quality, as she works through the details of a home’s oft-ignored accents. Other drawings are collages, lending her images of a rooftop resin water tank an even more ethereal quality juxtaposed with photo-

**Above: Study for “Village” - 1st (2004); Below left: Table (1989).**

graphs of New York City’s landscape. Each of the rooms includes a conceptually-related sculpture or maquette, allowing visitors to experience multiple creative expressions and to witness the creative process as it progresses from one medium to another.

Whiteread has denied that her drawings are studies for her sculpture, claiming they are done independently and are akin to a diary for her. But the drawings echo the same dichotomies of presence/absence and memory/grieving/forgetting that make her sculptures so poignant. This is an exhibit that will resonate more strongly with visitors already familiar with her work. Like the Velvet Underground’s understated, experimental album *Desert Shore*, it’s an exploration into new but familiar territory, simultaneously different and recognizable. And like that album, nothing is as good as classic Whiteread.

**MARISSA GLUCK IS A REGULAR CONTRIBUTOR TO CAN.**

## ATTENTION MUST BE PAID

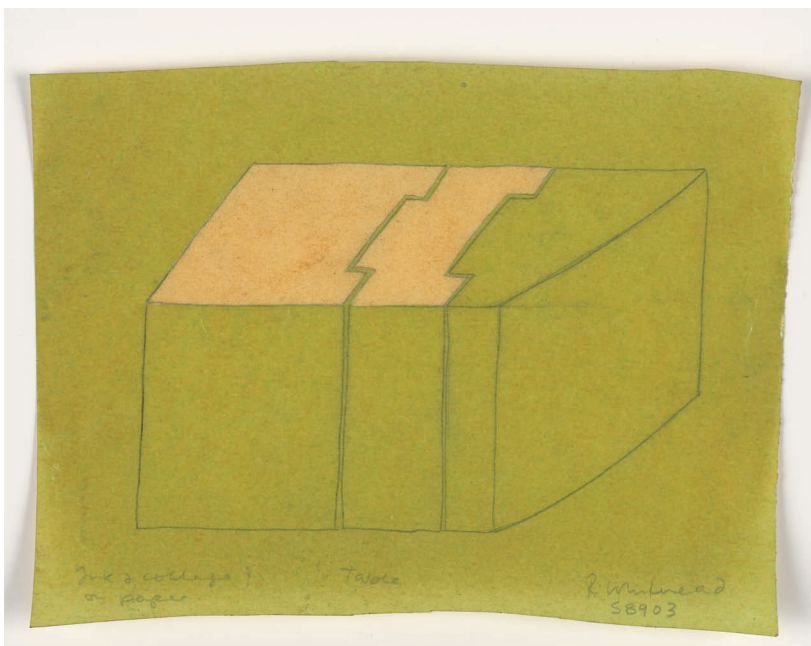
*Five Houses, Ten Details*  
 Edward R. Ford  
 Princeton Architectural Press  
 \$40.00

Depending on where you stand, details can be the dominion of either God or the devil. Edward Ford, a practicing architect, academic, and author of two of the late 20<sup>th</sup> century’s most seminal practical volumes on the subject, *The Details of Modern Architecture, Volumes 1 and 2*, convincingly makes the case for both parties. Ford’s earlier books have long been cherished by both students and practitioners, but their didactic, instructional style makes them more appropriate for desk-side reference than bedside reading. If there’s a flaw to Ford’s otherwise excellent volumes, it’s that the author’s clear, engaging talent for writing is underserved.

Ford’s new book for Princeton Architectural Press’ “Writing Matters” series, *Five Houses, Ten Details*, sets things right. It presents a compelling, concise, and accessible narrative documenting in-depth explorations of the ideologies and methods of detailing, as applied to the design of five very different houses, all designed by Ford, all for himself and his family, and all for the same site in the Virginia Piedmont, at the base of the Blue Ridge Mountains.

Each of the designs is explicitly concerned with a different approach to detailing: the various ways it abstracts or connects to place and historic moment; how it engages material assembly; how it expresses structure; how it gives voice to a particular constructional system; and how detailing can highlight important juxtapositions in the building’s design. Ford states his reverence for Frank Lloyd Wright early in the book, and each section is prefaced with a pertinent excerpt from Norris Smith’s important eponymous study of Wright’s life and work.

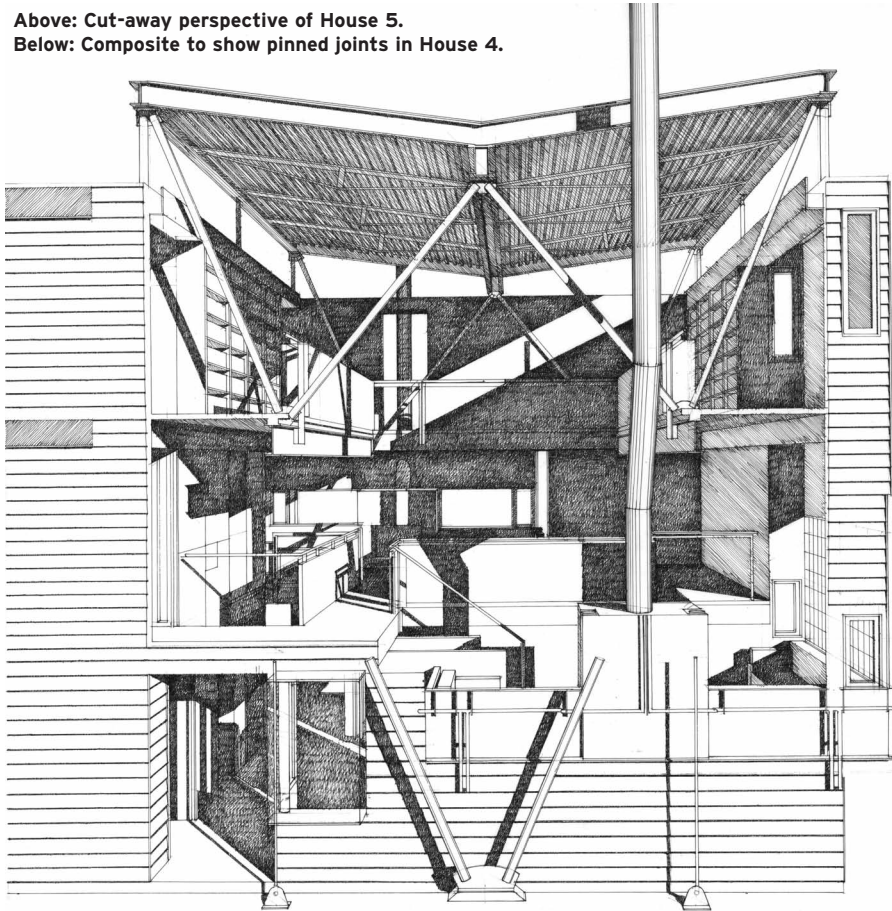
Ford writes in a casual, personal style that reads more like memoir than textbook or theoretical exegesis. In the course of describing his explorations into the nature of detailing, he invokes his personal history both as an aspiring author and junior academic, writing openly about his anxieties as a designer and a newcomer to this Virginia community. One of the most charming, illuminating aspects of Ford’s book is his frankness in discussing the elements of the prospective designs that ultimately didn’t work so well, and that led to their eventual abandonment. Dispensing with neologism and jargon, Ford demonstrates in lucid, engaging fashion the ways that well-formed architectural theory can be applied to actual design practice, for better and worse. Too often, especially in contemporary practice, the marriage of



ROBERT WEDEMEYER



Above: Cut-away perspective of House 5.  
Below: Composite to show pinned joints in House 4.



theory and construction can seem hollow or gimmicky, built on a rickety foundation of rarefied linguistic turns-of-phrase or ironic reductivism. A beautiful aspect of *Five Houses, Ten Details* is the way Ford thoughtfully and sincerely applies his thoughts to his varied design approaches.

Unlike many of his architectural peers, Ford is a terrific writer, and throughout *Five Houses, Ten Details*, his love of literature is obvious. In explaining the circumstances that led to his arrival in Virginia and the design of the first house (which is explicitly concerned with referencing the regional built vernacular), he invokes literary sources as diverse as Walker Percy's classic of place and ennui, *The Moviegoer*; T.S. Eliot; and Robert Frost. Additionally, *Five Houses, Ten Details* is illustrated throughout with wide-ranging examples of the use of detailing in the history of architecture, and extends beyond its core subject to touch thoughtfully on issues of materiality and scale, rendering it all the more enjoyable as a general introduction to architecture for the lay reader or beginning student.

At the conclusion of each section of *Five Houses, Ten Details*, Ford presents simple, no-frills illustrations and diagrams of his proposed designs in a series of standardized elevations, perspectives, and sections, the better to highlight their theoretical, organizational, and formal peculiarities. The designs themselves aren't the prettiest things in the world, or the most groundbreaking, but their variety is startling, and further underscores Ford's main point: that shifting one's approach to detailing can lead to radically different formal and experiential outcomes, each with unique benefits and drawbacks.

The house that Ford eventually went on to build primarily incorporates elements of his fourth and fifth proposed experiments, although aspects of the earlier houses are present as well. The final structure is given more in-depth treatment than the earlier,

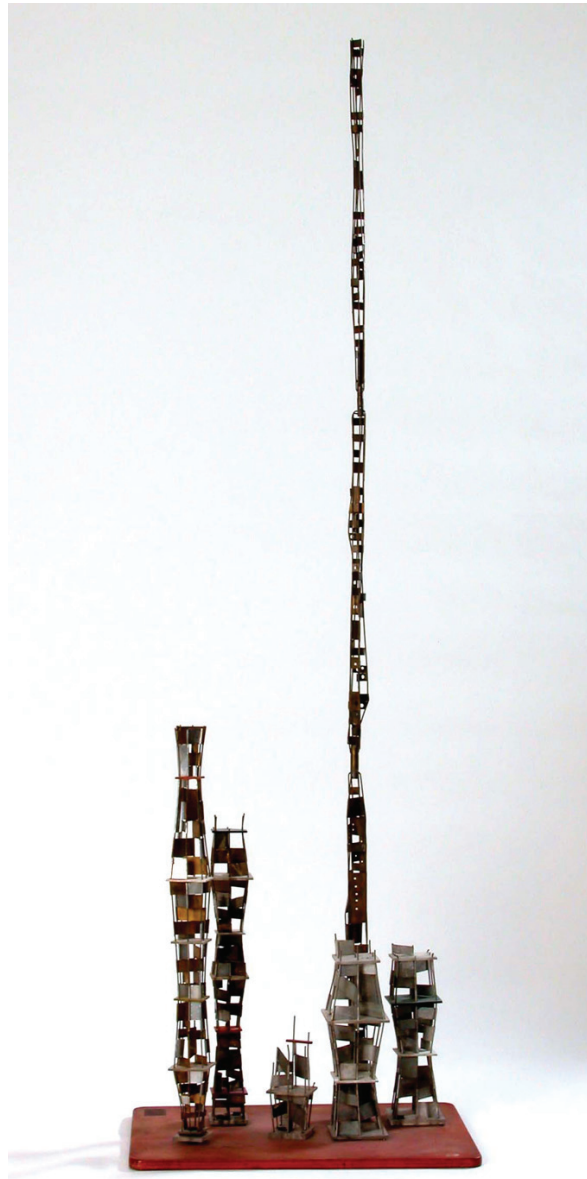
jettisoned experiments, and is documented with more drawings and color photos. The final design is presented as an effective summary of Ford's previous explorations, bringing elements of each into a purportedly cohesive whole. After so much poise and rigor, however, this overly busy *mélange* is a little surprising, even anti-climactic. It seems to contradict many of Ford's earlier arguments about maintaining a clear, single-mindedness of approach to detailing (whichever one might choose), and the reader is left wishing the final house announced itself with the clarity and boldness that marked the aborted designs, or at least with the sure-footedness present in Ford's writing.

Nevertheless, *Five Houses, Ten Details* succeeds on multiple levels. Ford has effectively crafted a fine study not only of an indispensable element of architectural practice that's often misunderstood or overlooked, but also an engaging and illuminating look into the maturation of an individual designer's process, and the influences and elements of personal history that led him to approach design the way that he does.

**KEVIN GREENBERG IS AN ARCHITECTURAL DESIGNER AND WRITER.**



COURTESY PAP



COURTESY SFMOMA

## SKY HIGH

**The Anniversary Show**  
San Francisco Museum of Modern Art  
151 3rd Street  
Through January 16, 2011

The San Francisco Museum of Modern Art has purchased a 1960 model of a skyscraper for its architecture and design collection. Called *Vertical City*, this is not just any run-of-the-mill model of midcentury highrise living, but a very rare architectural proposition by Dutch artist, self-proclaimed architect and urbanist Constant Nieuwenhuys. The object—actually a series of five highrise models of varying dimensions on a wood base—was brought into the collection by Henry Urbach, the museum's curator of architecture and design, who purchased it as an extraordinary example of visionary architecture that he is emphasizing and collecting for the museum. The nearly 6-foot-tall

*Vertical City*, along with several other works by Constant, is on view as part of the museum's yearlong exhibition, *75 Years of Looking Forward: The Anniversary Show*.

Urbach believes that visionary architectural objects "draw viewers away from understanding architecture as fact, and toward an understanding of architecture as a thought or project." But he dislikes the prophetic associations that often accompany the word "visionary," and prefers to emphasize the analytical and speculative nature of the experimental work. The tinted acrylic and painted wood *Vertical City* model is very much a product of Constant's research into what he called

Constant's *Vertical City* (1960).

Unitary Urbanism, something French philosopher Henri Lefebvre labeled an experimental "utopia" and "alternative to the dominant models of invention in contemporary architecture."

Constant was a founding member of COBRA and the Situationist International, both groups of loosely associated artists, intellectuals, and architects whose critiques of postwar urbanism would prove influential in the following decades. Stunned by the aftermath of World War II, Constant helped launch COBRA in 1948 as a reaction to what he saw as the exhausted beliefs of a worn-out age.

According to Mark Wigley, dean of Columbia University's Graduate School of Architecture, Planning and Preservation, Constant never meant his models to be displayed as "isolated objects." The open-web framing of this model would have usually been hung from gallery ceilings or walls to appear to be floating above the ground. These constructions also had spotlights trained on them to cast shadows through darkened galleries and onto Constant's drawings, to further the sense of movement that he tried to achieve in what he called his New Babylon project—urban installations of models, collages, writings, and other works related to his theories of urban development.

Wigley, who organized the 1999 exhibit *Constant's New Babylon: City for Another Life* at the Drawing Center in New York, also noted that there were "no preparatory sketches" for Constant's "sculpto-urbanism" models, and they were designed as stand-alone constructions, as well as proposals for much larger constructions. In these metal objects, the riveting or welding by craftsmen were considered part of their elegant aesthetic. In addition to *Vertical City*, Urbach has purchased three of Constant's *New Babylon* drawings for SFMOMA's collection, with their building-like objects floating, whirling, or barely pinned to the ground of an everyday urban landscape—powerful relics from a visionary time.

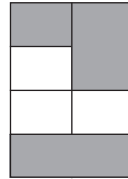
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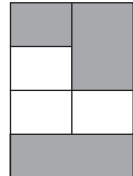
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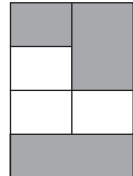
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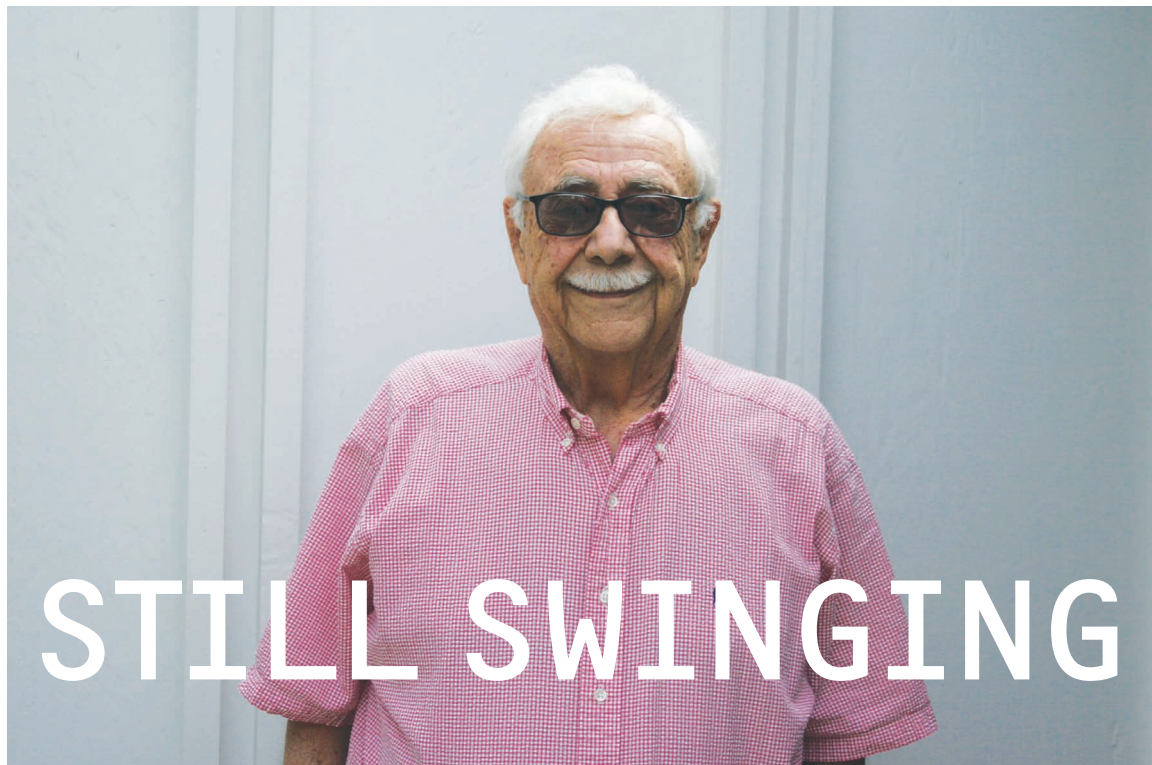
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For modernist icon William Krisel, the last few months have been good ones. The 85-year-old architect, who has built over 40,000 housing units and countless other buildings in Southern California (most with his business partner Dan Palmer), was honored in October with both the AIA California Council's and the AIA Los Angeles' Lifetime Achievement Awards. On February 14 a new film about his career, *William Krisel, Architect* (directed by Jake Gorst), premiered at Palm Springs' Camelot Theater as part of the city's Modernism Week. Krisel talked to *AN's* Sam Lubell about these recent accolades and his latest ventures, as well as how today's architects measure up to his own generation and—his biggest concern—the state of the profession.

**The Architect's Newspaper: You are known for being outspoken about the profession of architecture. Where do you think things are going now?**

**William Krisel:** I'm 85 years old and I've been an architect since 1950, so I can really look back at the road that architects have traveled down and how they've taken the wrong forks and ended up in a ditch. My general feeling is that architects in the old days were the captains of the team. That meant that any building venture where the architect was involved, he was the captain. He picked the team,

he picked the players, and he guided the team to its conclusion. I like to think that the architect is like the composer and the conductor. We can't have the situation that exists today, where all the various consultants are trying to do their own shtick. You have to have a common purpose, a common goal, and a common direction, and you can't have everyone doing his own thing. When the architect is not the head of the team, all these consultants feel they want to get their part of the job the way they want it. So there is no real master concept that an architect contributes. With everyone doing his own thing, you get a mishmash.

Architects have put themselves in this position. They're not the captains of the team, they're often not even players and sometimes they're not even on the bench or invited to play. And the reason this happened was that they abdicated their role as captain. Historically, whenever a void is created, somebody fills that void. Today, the self-anointed "designers" have made themselves the captain of the team. A lot of architects are finding they need to say they are an architect and designer. My feeling is the public now thinks the architect is someone who just does blueprints.

**How did this happen? When did architects begin to lose their dominant role?**

I would say in the late

1970s. Part of it came because of litigation and architects got scared of having too much responsibility. The truth is, the responsibility is shared with the consultants. If he recommends the consultant to the client and the client signs a separate agreement, then the architect is not liable for the consultant's performance. The basic reason we abdicated those rules is that we said, "I'm not sticking my neck out for those guys." They didn't know there was a way you could do both. They were given incorrect advice.

**How would you fix that?**

By architects proving their value and showing they can perform this role, which they used to do. The problem is they've given it away for such a long time that it's going to be tough to go back. I think the AIA needs to start a publicity campaign to educate the public about the true role of the architect. It doesn't mean other players need to disappear from the face of the earth. We need to use engineers and landscape architects. All of them play a role. But they can't all go their own way. The only way to do that is to put the architect at the head. That means the architect needs to educate himself in all those areas, and know enough about those fields so that he'll know what they're talking about and be able to take their information and his design experience

and meld them together. It's a combination of architects and consultants putting pieces together to come up with the right design.

**You've had great success working with developers, such as with Robert Alexander on the famous Alexander Tract. How did it work? Do you have advice for today's architects on that front?**

An architect has to first show a builder that there's value. My key is that I told them I could give them good design but do it for less than they were spending. The only way to do that was to be knowledgeable about construction and construction costs. I built things on my own. I talked to builders and tried to convince them to use me. I found out how much a chimney costs, how much a door costs, how much a corner costs. When I was in college, I did research on that and found I liked tract housing as a challenge. It was right after World War II and Southern California was extremely fertile. There were thousands of houses being built by non-architects. I saw it as a great opportunity. Some of my friends were from builder families. I was able to convince one builder to go to his father and say we ought to try some of these. He thought we were nuts. He thought he'd teach us a lesson and gave his son ten lots and said, "Do your thing." It was a big success and that

opened the eyes of his father. This was Gordon Palms. Once that was a success, all builders are like sheep; if the competitor is making money they say, "I want to do what he's doing," and they came to me. At one time, of the ten largest homebuilders in the U.S., seven were my clients. I kept it going. I gave talks and slide shows, talked at building conventions. Builders all over the U.S. wanted what I did. I had to adjust the type of construction to fit the area. In Florida, I had to do concrete block. In Texas, they only wanted stucco over concrete block.

I always thought of myself as an architect who believed in what I was doing. After all these years, people have told me I was also a great salesman. Another problem is that schools have not prepared architects for the real world. I can't tell you how many people I've employed who've asked, "Why don't they teach this in school?" I've always appreciated USC for my education in architecture. Even though they were criticized about it at the time, they stressed presentation.

**What is your opinion of today's home builders and their designs?**

Contemporary design has also abdicated its leading role. They allowed what we used to call Cinderella houses to come into favor. The great push forward of my houses and the Case Study houses got overrun by some cute little houses. It's amazing to me that the style of today is so far behind what they were in the '50s. They can't even design a decent floor plan. The exteriors are awful. They've gotten bigger and bigger and uglier and uglier.

**Is it true that a builder is re-creating your houses?**

A large builder from Canada, Max Livingstone, rented one of my houses for his family in Palm Springs. They came to the conclusion that this was a pretty clever house. Then they started looking at Palm Springs and saw more of my houses and wondered why what was being built today was so bad. They thought it was time for my house to come back. They contacted me and

we made a deal where I licensed them to build my houses. I helped bring the house up to present codes. And we built the first model house. They wanted to build a tract but the land costs were too high. On the first day, they had an offer to buy the model at full price. They sold it, and then they sold four more. We've built a total of six so far, even in this economy when no one is building anything new. The designs are based on my Alexander houses. They originally wanted to prefab it, but the cost of shipping was too high.

**Do you think prefab is the future of housing?**

I don't think prefab will ever be [that], because I think components can be prefab but I don't think complete prefab houses make sense, and they can't compete with stick-built houses. You can't get the variety of models and you can't build a tract of all one component. They look like container boxes with holes built into them for windows. I don't consider Ray Kappe's new [LivingHomes] prefab as anything but custom. I think the future for tract housing is prefab components. You can come out with prefab variations on kitchens and baths that will allow you enough flexibility in floor plans and exterior designs so it won't look like it's a prefab house.

**What else can architects do to cope in this economy?**

I think it's the period when architects should do exploration. If I were young, I'd be doing components and designing hypothetical tracts to take to builders meetings and sell my wares. When everything is moving very quickly, most people don't want to be innovative. They just do what they're doing with the same twist.

**Can you tell us about your new movie?**

It's an 88-minute documentary. PBS will air it. I've seen the rough cut and I'm very pleased with it. Sixteen people were interviewed in the film, mixed in with pictures of my work. Jake Gorst is the filmmaker. His grandfather was an architect. He is extremely interested in architecture.

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